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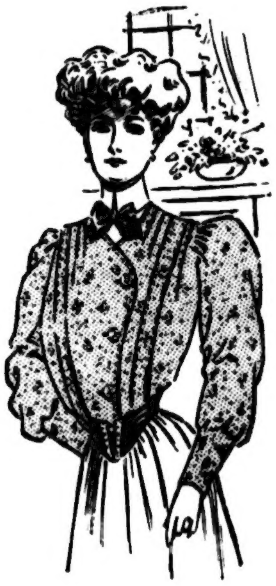

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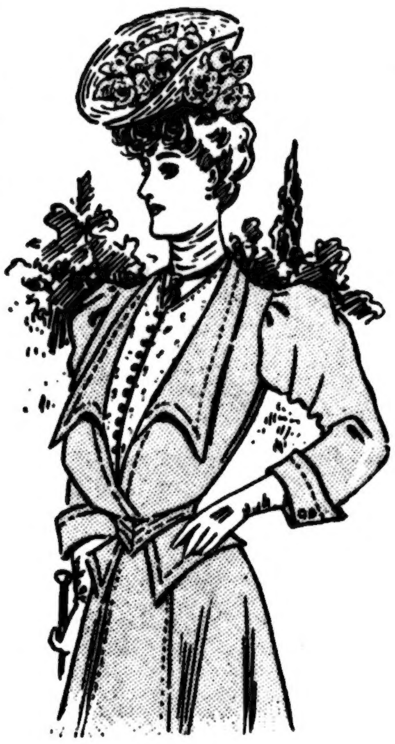

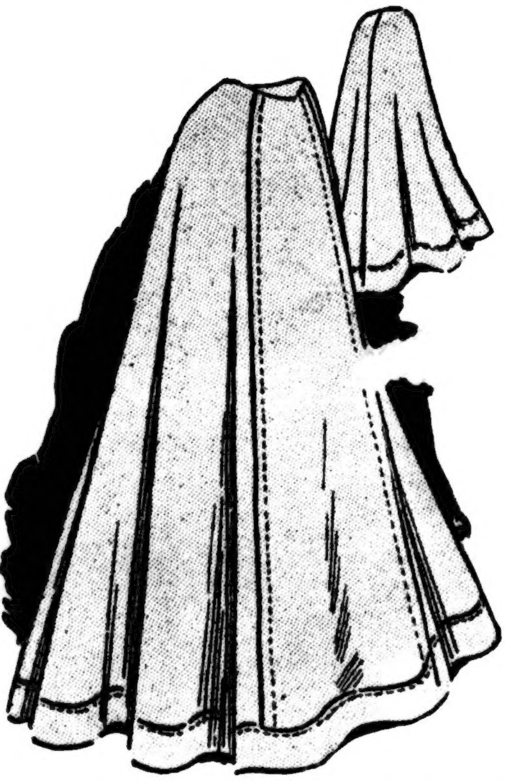

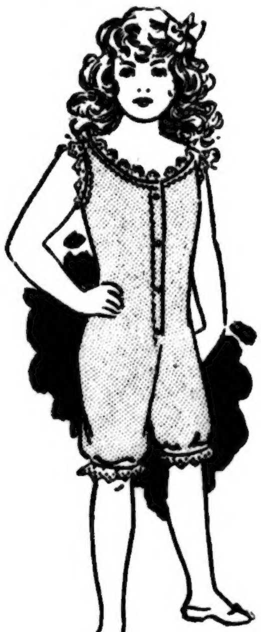

With which is incorporated
THE LADY'S MAGAZINE.

Vol. XXXII. No. 9.
September, 1905.

**Early Autumn
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EASY "OPENINGS" & STROKES,
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THE THREE BALL BREAK,
BISQUES, &c., &c.

A few Press Opinions:—

"'How to Play Croquet' is the title of a handbook, by W. W. Bruce, which has just made its appearance. Since its revival seven or eight years ago, this game has made great headway, and the publication of this little treatise will, no doubt, help it forward still further. Mr. Bruce is an acknowledged expert, and his aim has been to enable the novice to attain to the pitch of excellence he himself has gained."—"Pall Mall Gazette."

"An excellent handbook, 'How to Play Croquet,' is published by Beeton and Company, Limited, at the popular price of one shilling. In view of the returning taste for this form of amusement, it is interesting to learn the finer points of the game. The author, W. W. Bruce, a gold medallist in the science, and, therefore, speaking with no little authority, gives valuable hints to those who would achieve a more than 'push ball' standard of excellence. The last chapter, devoted to 'The Ethics of Croquet,' and 'How to Dress at a Croquet Tournament,' is a practical addition to an admirable guide on the subject."—"Chic," June 11.

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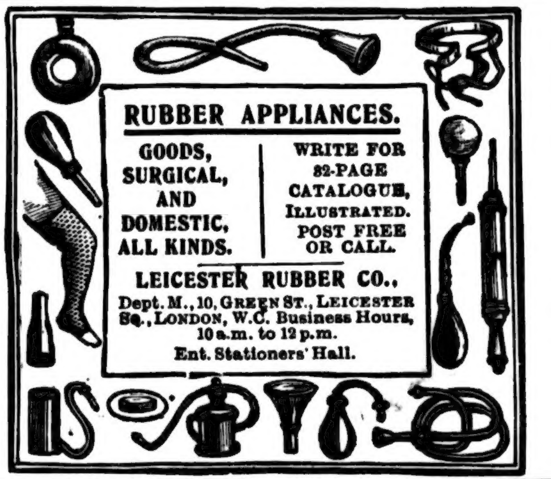

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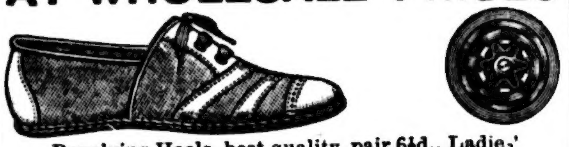

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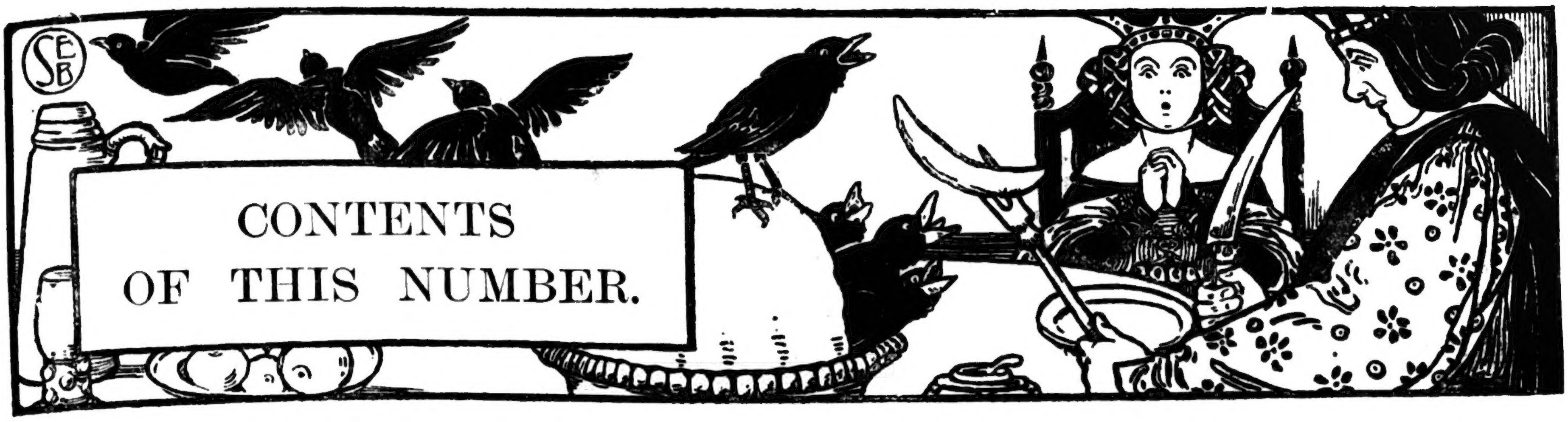

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FOUR CUT-OUT PAPER PATTERNS OF A THREE-GORE TAILOR SKIRT, A SMART CROSS-OVER COAT, A PRETTY DOUBLE-BREASTED BLOUSE, FLANNEL COMBINATION FOR A LITTLE GIRL.

SEMI-EVENING DRESSES, TABLE D'HÔTE BLOUSES, HOME DINNER FROCKS, &c.

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HOW TO MAKE A NOVEL NIGHT-GOWN.

A PRINCESS ADAPTABLE ROBE.

TRAVELLING AND DEMI-SAISON MILLINERY.

BEAUTIFUL BLOUSES.

THE NEW PLEATED AND GATHERED SKIRTS.

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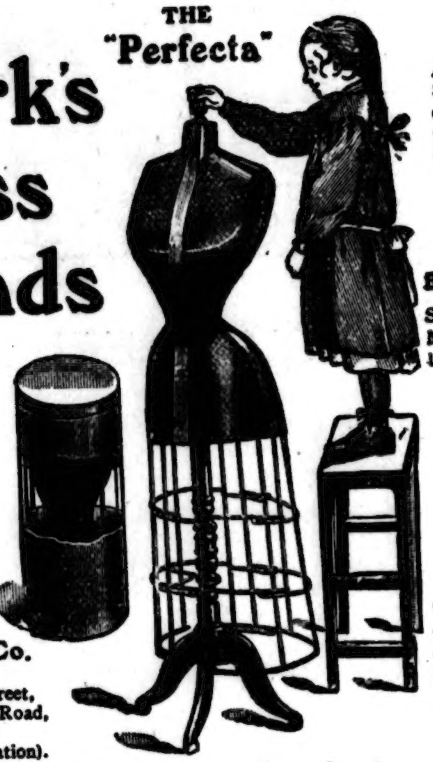

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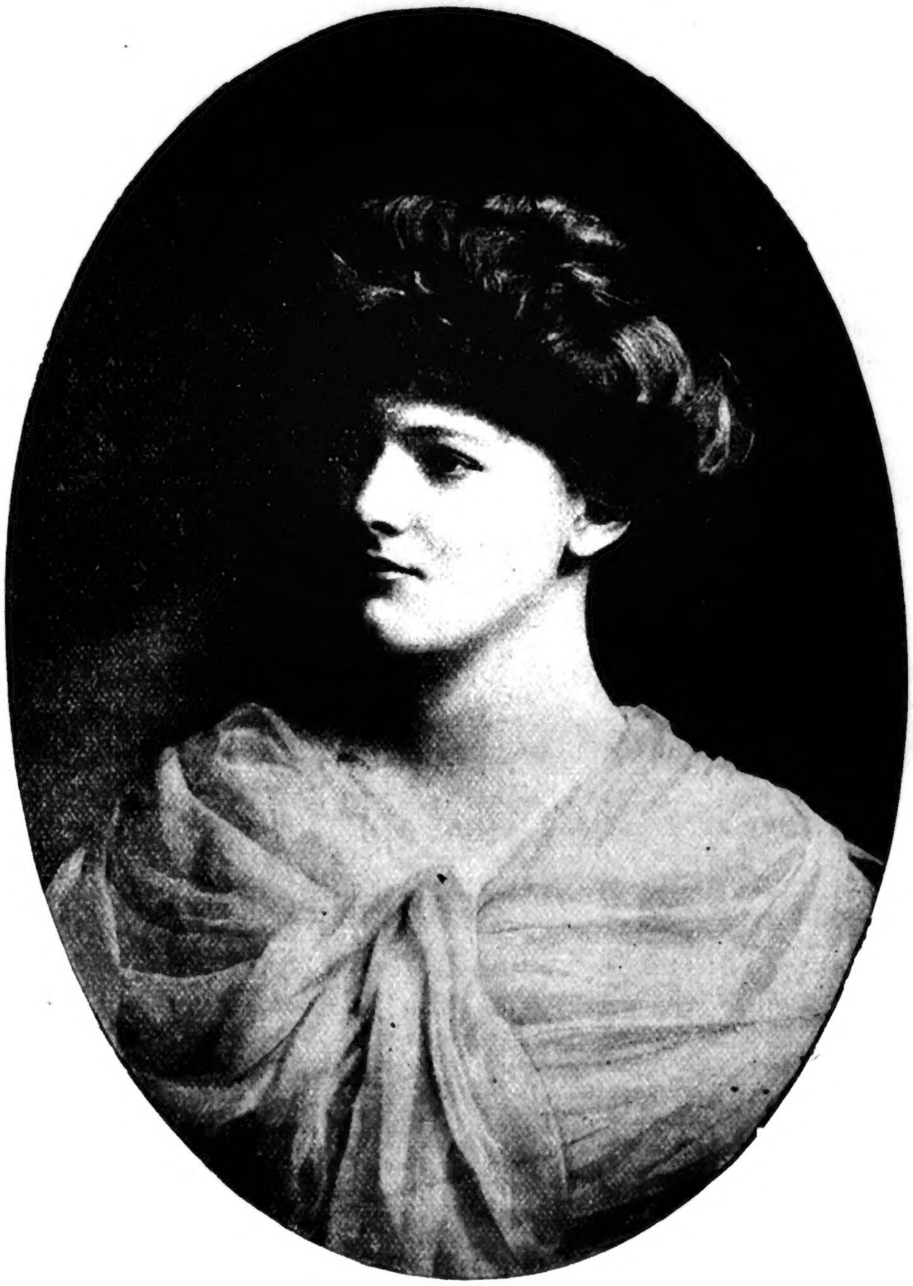

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MISS ABERCROMBY, DAUGHTER OF LADY NORTHBROOK.

Lady Northbrook was Miss Eyre-Coote before her marriage with Sir Robert Abercromby, who died very suddenly in 1895. Some years later she married Lord Baring, who succeded his father as Lord Northbrook at the end of last year. They still spend a great deal of their time at Forglen, the picturesque Banffshire home of Sir George Abercromby, Lady Northbrook's son, with its beautifully timbered grounds sloping down to the wide Deveron, one of the most famous salmon rivers of the North.

SPENCER EDGE 1901

Notes for the Month.

THIS month introduces the early Autumn fashions, which promise to be exceedingly tasteful and attractive. A note of moderation has been sounded in the extravagance of the "Early Victorian" furbelows. Though we cannot hope for the present to see the departure of the large boas and scarves which dangle about the figure instead of protecting it, skirts are less loose and cumbersome, and hats are more reasonable and becoming. The materials and colours selected for the Autumn are beautiful.

For our Free Patterns this month we have selected typical styles of the Early Autumn fashions. The Free Skirt Pattern gives a model of bell type so far as the "fall" of the skirt is concerned—fitted at the top, very flowing below the knees. Our pattern is cut in three gores instead of one or two (the correct bell skirt), because it is more easily fitted to the average figure, the tablier seams giving not only an opportunity for the side opening, but enabling the dressmaker to fit her client to better advantage with a "stock size" pattern. Unless a bell skirt is cut to measurements, it is no easy task to modify the flow of waist and hip in fitting.

The second Free Pattern is that of a charming cross-over coat with added basque—a favourite style for the early autumn. The collar is a very pretty one, and the coat has the great advantage of being easy to make and fit, besides being equally adapted for morning or smart afternoon wear, according to the materials of which it is built. It will go with skirts of various styles. In a good black-and-white tweed mixture it would go excellently with the Free Pattern skirt made of the same fabric, with simple waistcoat of white cloth or black-and-white broché silk.

The Free Pattern blouse is that of a particularly useful double-breasted model, to be made in one of the figured autumn flannels. It looks very well in plain flannel or cashmere, with lace sewn down the front box-pleats and lace on the cuffs. The remaining Free Pattern is that of a pretty combination for a little girl, to be carried out in flannel, featherstitched, and decorated with embroidered flannel edging.

The Dressmaking Lessons this month deal with very valuable models. Instructions are given for the making up of a really smart blouse of embroidered muslin, which will be found very useful—in fact indispensable—in the visiting or travelling outfit; also for the making of an original and really beautiful night-dress, fit for any wedding trousseau or visiting; for the making of a pretty cache corset of fine linen—to be trimmed with *broderie anglaise*; and lastly with the making up of a white "utility" skirt, to be built of cream silk or alpacca; it can be worn with any of our cream or white blouses, and will be a valuable asset in the travelling trunk, the capacity of which is limited.

As so many people are on their travels during September, October and November, considerable attention has been given in this number to what we may justly claim to call "utility" garments. The skirt on page 14 may certainly be called a utility garment, because it can be worn with plain shirts and smart blouses, and can serve for day or demi-toilette evening purposes. On page 9 will be found a good utility dress of black taffetas, which can be variously altered and disguised to adapt it to the various requirements inseparable from a determination to keep one's luggage on one's travels within a strictly limited compass. Full directions as to the making and use of this dress will be found on page 22. Another charming "utility" gown is No 5524, on page 23. This, a beautiful low-necked evening gown of black voile, with unlined angel sleeves, can be turned into a day dress—for reception or visiting purposes, &c.—by the addition of a transparent yoke and lower sleeve of white lace. Both yoke and lace sleeve can be lined if preferred. The yoke is mounted on a shoulderless under-slip of thin batiste, illustrated on page 9, which is worth attention.

Some very good dust or rain coats will be found on page 20. The military coat, with the spliced sleeve, is a very good one. The coat with back strap is hard to beat, and this smart model combines this feature with the attraction of the driving coat's spliced sleeve and large collar. It is a capital model for a motoring or rain coat.

Next month (October) will be our Special Autumn Fashion Number, when our pages will be crammed with new and original designs. It will be the first number of an improved and beautified edition of "Myra's Journal."

The Four Free Patterns given away with the October number will be exceptionally attractive ones. Our pattern is that of a most graceful skirt, gathered at the waist, adapted for day or evening fabrics, which can be variously trimmed; another is that of a lovely cross-over blouse, which besides being most becoming and elegant, with a very original sleeve, can be adapted for day or evening wear as well as the skirt, which has been planned to go with it admirably in each aspect; the third pattern is that of a dainty fichu, just suited to wear on the blouse, to render it yet more useful by altering its general aspect. A pretty blouse, of the American type, for a school girl of ten, will be the subject of the fourth Free Pattern.

The Dressmaking Lessons next month will be those of smart and useful garments, including a lovely Djibeh night-dress. The new skirts, innumberable models of the new blouses, the new coats and mantles, will be illustrated, for ladies and children of all ages, to give a complete handbook of the Autumn styles. Travelling and rain coats will not be forgotten, &c.

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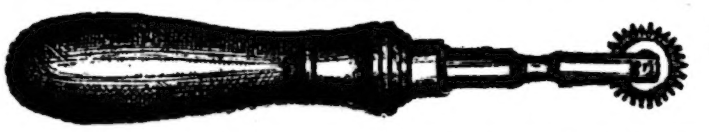

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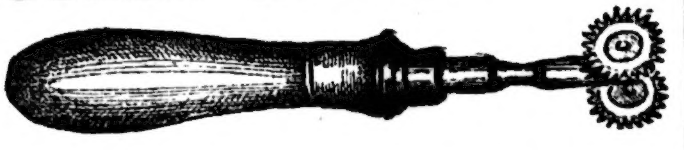

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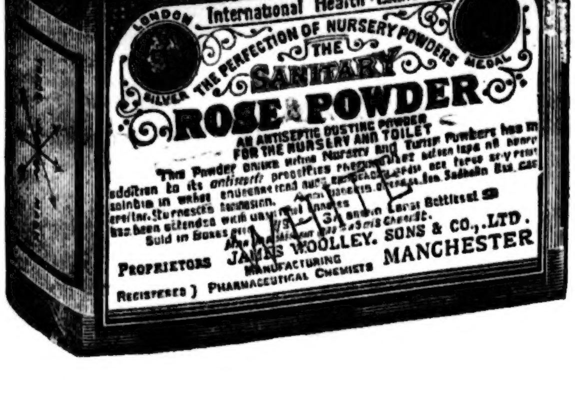
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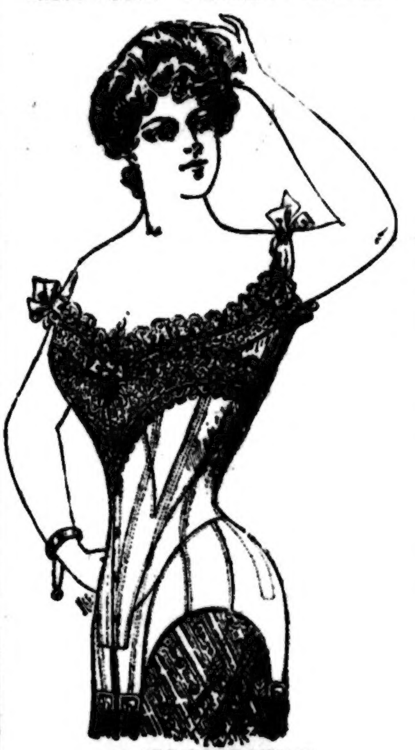

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H. SHERWOOD & CO., LTD., 12, LONDON WALL, E.C.

OUR FREE BARGAIN COLUMNS.

Advertisements must reach the office of "Myra's Journal," 10, Fetter Lane, London, before the 5th of each month.

RULES.

1. *A PRIVATE ADVERTISEMENT OF TWELVE WORDS IS INSERTED FREE OF CHARGE. 3d. will be charged for every extra six words or portion of six words.*

2. *It is indispensable that the FREE BARGAIN COUPON should be cut from this paper and enclosed with each advertisement.*

3. *No responsibility is taken by us with regard to any sales or exchanges arranged, or to any remittances forwarded, nor can we interfere in any differences that may arise between parties to a bargain.*

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5. **THE REPLY TO A NUMBERED ADVERTISEMENT MUST BE CONTAINED IN A BLANK STAMPED ENVELOPE, WHICH MUST BE FASTENED, AND HAVE THE DISTINGUISHING NUMBER OF THE ADVERTISEMENT CLEARLY WRITTEN UPON THE TOP RIGHT HAND.**

This reply (or any number of them) must be enclosed in another stamped envelope, directed to the Editor, Free Bargain Columns, MYRA'S JOURNAL, 10 and 11, Fetter Lane, E.C., who will add the right name and address, and post it, and thus bring buyer and seller into communication.

Advertisements must reach the office of this paper before the 5th of the month preceding date of issue.

Free Bargains Coupon.

Myra's Journal, September, 1905.

DRESS AND MILLINERY.

MOIRETTE SKIRTS with detachable silk flounce (very full), 10s. 11d., 12s. 11d.; flounce only, 7s. 6d. and 9s. 6d.; top only, 3s. 6d., in all leading colours; pattern free; underclothing made to order.—Madame Lee, Elm Grove, Southsea.

MILLINERY LESSONS; personal instruction; prospectus free.—57, Upper Gloucester Place, Dorset Square, W.

Good SKIRT, 4s. 6d.; also other oddments cheap.—46, Belvedere Road, Upper Norwood.

Handsome dark fawn COSTUME (Paris tailor), cost £7 7s., lined satin, perfect, unsoiled, 23, 39, 15s. 6d. Pretty blue-grey BOLERO COSTUME, strapped silk, perfect, 24, 38, 12s. 6d. Handsome dark, black ground CASHMERE DE LAINE DRESS, cost £4 10s., 26, 42, 10s. 6d.; others.—Miss Perrin, Haydock Road, Liscard, Cheshire.

Unsoiled green and white muslin GARDEN PARTY DRESS, trimmed insertion, 7s. 6d. complete. M3523

BEDFORDSHIRE PILLOW LACE.—collars, 2s. 11d.; Puritan collarettes, 1s. 2d.; fichus, 3s. 11d.; scarves, 4s. 6d.; tab collars, 3s. 5d.; bazaars supplied; approval; no postcards.—Miss Kent-Johnson, Sharnbrook, Beds.

Pretty burnt STRAW HAT, trimmed velvet and roses, as new, 5s. 6d.—Miss Todd, Kinkora, Raymond Road, Wimbledon.

Mdlle. Jeanne, 77, Claverton Street, London. Clever milliner, renovator; marabout stoles renovated.

PARCELS CHILDREN'S PINAFORES, UNDERCLOTHES; one to four; 2s. 6d., 3s. 6d.—240, High Road, Tottenham.

PARCEL, boy 1 to 2 pretty white pique coat, frocks, petticoats, pinafores, 5s. 6d. M3524

Pretty IRISH CROCHET MOTIF from 4d. each. Broderie Anglaise front with collar 1s. 10d. M3537

Cream SERGE SKIRT AND JACKET (new) cost 3½ guineas; sell £2; others, mourning.—Miss C. Manning, 4, Woodchurch Road W. Hampstead, N.W.

CROCHET TRAYCLOTHS, CHEMISE TOPS, PINAFORE YOKES, DOYLEYS. Approval.—Miss H. Cass, 19, Albion Place, Maidstone.

BEDFORDSHIRE PILLOW LACE.—Puritan collars, 1s. 2d.; "butterfly" collarettes, 3s. 9d.; dainty handkerchiefs, 1s. 11d.; "Dora" sets, 3s. 3d.; stock collars, 2s. 6d.; approval; no postcards.—Miss Kent-Johnson, Sharnbrook, Beds.

MILLINERY.—Hats trimmed, remodelled, very smart; moderate.—Beatrice, 16, Wellington Square, Sloane Square, S.W.

Mrs. Lane, Costumier, TAILOR-MADE, from 12s. 6d. AFTERNOON GOWN, from 15s. 6d. No fitting required.—31, Conyers Road, Streatham.

Wanted, GIRLS' CLOTHING, 13 and 11; also LADIES', 26, 38, 42. M3527

Young Ladies' Velvet COAT and SKIRT, nearly new; lined satin. Bargain. 10s. 6d. M3532

Bathing dresses, Children's Sun Bonnets, Childrens' Smocked and other Frocks Childrens' Garments, Knitting and Crochet, every description; underlinen by machine or hand; all kinds fancywork. M3539

KNITTED WOOL BODICES, 2s., white or black; knee-caps, 1s. 2d.—1s. 6d. per pair, scarlet or tan; postage 1d. extra.—Swinscoe, 451, Middlewood Road, Sheffield.

Black VELVET SACQUE COAT, good. 10s.; black nun's veiling dress, 5s., 21, 32, 38. M3538

Tomato herringbone tweed TAILOR SKIRT, 40, 8s.; long winter coat 14s.; fashionable. M3544.

Wanted, a bundle of DRESSMAKERS' PIECES, cheap. M3545.

Wanted Dressmaker's SKIRT STAND, cheap; state price.—126, Weston Road, Strood, Kent.

An experienced DRESSMAKER will undertake COUNTRY ENGAGEMENTS.—74, Sackville Road, Hove, Sussex.

CORSETS made, cleaned, copied or repaired. Special care and advice to country ladies.—Hélène, 1, Harley Street, Battersea, S.W.

DRESSMAKING BUSINESS for sale, 4½ years standing; good class trade S.W. M3540

Ladies taught DRESSMAKING AND MILLINERY; cutting and fitting speciality; very moderate terms.—Wilson, 38, Elm Park, Brixton Hill.

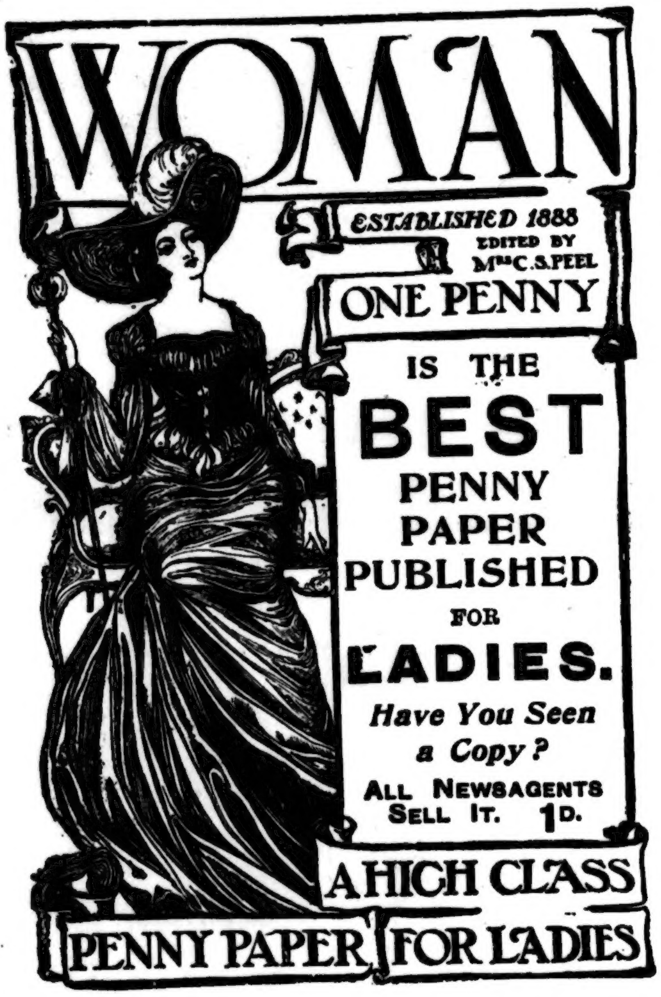
Miss Gook, DRESSMAKER, at home or ladies' residence, by day. Terms moderate, remodeling.—21, Hollywood Road, Redcliffe Square, S.W.

DRESSMAKER, experienced, daily; good fit and style.—Miss Connery, 19, Prideaux Road, Stockwell.

DRESSMAKING.—Ladies' materials made up; morning, evening, tea-gowns from 15s. 6d.; coats from 10s. 6d.; good fit and style; ladies' tailoring a speciality.—Mrs. Leigh, 50, Park Road, Upper Baker Street.

DRESSMAKER; good fitter; ladies' houses; references.—J. L., 3, Breck Place, Liverpool.

Old English and floral INITIALS EMBROIDERED; sample, stamp; widow earnestly solicits orders M3543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EDITED BY Mrs C.S. PEEL
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A HIGH CLASS PENNY PAPER FOR LADIES

LADIES' pretty BLOUSE, good quality, 1s. 6d.; children's overalls, 1s. 2d.—92, Fore Street, Edmonton.

NEEDLEWORK, DRESSMAKERS, &c.

DRESSMAKER DAILY; blouses, dresses, mantles, renovations.—Bates, 70, Grosvenor Road, South Belgravia, S.W.

Millicent Wright, 45, Artesian Road, Bayswater; LADIES OWN MATERIALS; terms moderate.

CORSETS MADE, copied, cleaned, or repaired.—Hélène, 1, Harley St., Battersea, S.W.

Successful Art Needlework Exhibitor disposes of Work cheaply.—Badcock, Barlescombe, Wellington, Somerset.

French Dressmaker.—BLOUSES, DRESSES from measurement; fitting unnecessary; ladies' materials; moderate charges.—Madame Leonie, 26, Grafton Road, Plymouth.

CORSETS made to measure; ladies' patterns copied at the shortest notice; illustrated price list measurement form and patterns post free; corsets cleaned and repaired equal to new; trial solicited.—Madame Lee, Corsetière, Elm Grove, Southsea.

CASHMERETTE BLOUSES, tucked, trimmed, latest fashions, pink, blue, green; new: 2s. 9d. each.—Marié, 672, Old Kent Road, London.

Mdlle. Jeanne, 77, Claverton Street, London. Clever MILLINER, RENOVATOR; marabout stoles renovated.

RENOVATIONS.—French dressmaker makes specialité renovations; ladies' materials made; tea gowns, day, evening, tailor costumes, blouses; estimates; moderate.—Jeanne, 77, Claverton Street, London, S.W.

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LAMP and ELECTRIC LIGHT SHADES RE-COVERED.—Marian, 33, Lithos Road, Hampstead.

Lovely DEVONSHIRE CLOTTED CREAM; 1s. 2d. ½lb, 2s. 3d. 1lb; tin and postage free.—Miss May Luxton, Oak House, Ottery St. Mary, Devon.

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OXFORD HOUSE GIRL'S SCHOOL, St. Leonards-on-Sea.—Thorough education; home comforts; moderate terms.

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Lady gives TUITION IN CORRESPONDENCE, FASHION JOURNALISM, etc.; introductions; very moderate terms. M3520

Certificated Teacher gives strictly private CORRESPONDENCE LESSONS; terms low, enclose stamp. M3541

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Are you unlucky? No success in love or business? Wear WHITE HEATHER PENDANT, which attracts success and riches, 1s. —Pastor, 121 Finchley Road, Hampstead.

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Recent issues of "MYRA'S LIBRARY OF NEEDLEWORK" are:—No. 25, Stocking Knitting (Part III.); No. 26, Woollen Comforts for Soldiers and Sailors; No. 27, Wool Crochet Work (Part III.); No. 28, Smocking (Part III.); No. 29, Wool Knitting (Part III.); No. 30, Pillow Lace. Post free 1½d. each, from Beeton and Co., Limited, 10 and 11, Fetter Lane, E.C.

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INDIAN and COLONIAL STAMPS exchanged for FOREIGN.—J. Mallite, Jamalpore, India.

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Will exchange POSTCARDS with collectors in Vancouver, Russia, Denmark, Mauritius, Egypt, Norway, Austria-Hungary, Spain, Mexico.—Miss Wilson, care of S. Mason Wilson, Hawera, New Zealand.

STAMPS AND POSTCARDS exchanged; British, foreign, and Colonial.—Mrs. Boyd, Suva, Fiji.

FORTUNE TELLING BOOK, 6d., post free.—Mirza, 10, Chichester Road, Paddington, N.

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Needy invalid has seven George II. and six George III. HALFPENNIES. What offers? Something useful. M3546

ANCIENT PREDICTION BOOK, 6d.; see fortunes yourself.—Mirza, 10, Chichester Road, Paddington.

HOUSES, APARTMENTS, BOARD, &c.

Pleasant COUNTRY HOME for two or three children during summer; near station. —E. Burton, 2, Prospect Place, Cheshunt.

DETACHED FREEHOLD HOUSE, wanted to purchase, containing drawing, dining, about four bedrooms, bathroom, &c., and good size garden south of the Thames, and within 12 miles of London preferred.—Write giving full particulars to L. T., 207, Amesbury Avenue, Streatham Hill, London, S.W.

Eastbourne.—Comfortable FURNISHED APARTMENTS, 3 minutes from sea.—Horsman, Fairlight, Willowfield Square.

Sunny Clacton.—Nice APARTMENTS near sea; good cooking; bath.—Birchdale, Hayes Road.

Wanted little girl as BOARDER for holidays; pleasant farm near Warwick; piano. M3542

MISCELLANEOUS.

DOLL'S HOSPITAL.—All kinds of repairing; heads, arms, legs, wigs, or anything; goods by post receive every attention.—16, Dawes Rd., Walham Green, London, S.W.

PARIS RABET TIES, 1s. 3d.; COLLAR-BANDS, 9d.; ringdoves, silkworms.—Eden, Eaglescliff, co. Durham.

Handsome knitted CHILD'S CARRIAGE RUG, 5s. 6d. Pretty Bedroom slippers, 2s. 6d., size 4. M3533

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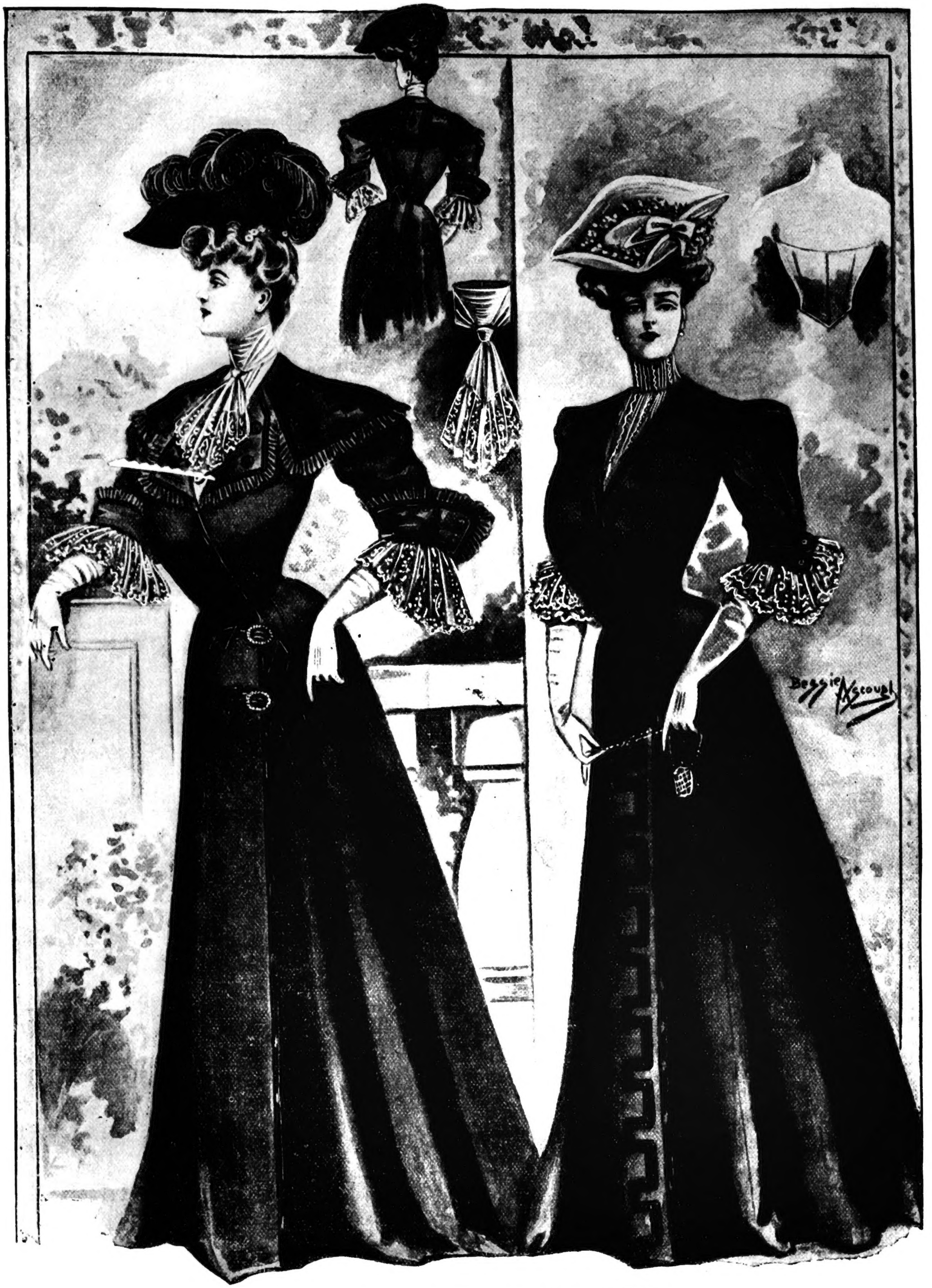


THE UTILITY OF THE PRINCESS DRESS.

For Description see Page 22.

Price of Paper Patterns, Princess Gown, 1s. 0½d.; *Collars, Cuffs, Tie, etc., each* 6½d., *post free, of* MADAME MYRA, *10 and 11, Fetter Lane, E.C.*

News from Fashion Centres.

THE silk revival, so pronounced this year, shows no sign of abatement. It would indeed be foolish to discard silks just now, for when are silks so well in place, so thoroughly useful, as in the mid-season? At this period of the year the temperature may hark back to the heat of mid-July, or it can advance to the chilliness of late October. Silks, if not too pale in colour, have the great advantage of being thoroughly wearable at all seasons. A voile dress looks chilly and out of place on a cold day, but a silk of equal lightness of texture has no suggestion of discomfort—at any rate, to the eye, and one can always wear warmer underclothing and warmer wraps to turn the "seeming" into a reality.

Nor is it only for the present that silks will be worn. The prettiest evening and tea gowns of the late autumn and winter will be of silk, and the silk wrap, fur-lined and fur-edged, will be to the fore for those who can afford it.

The autumn tweeds are very handsome, especially those Scotch varieties which have a plaided effect of half-effaced stripes. Plaid effects will be fashionable this autumn for coats and skirts and morning cloaks. A wide range of beautiful cloths will be at the service of the tailor, in rich colourings, among which deep purple and royal blue will be in the front rank.

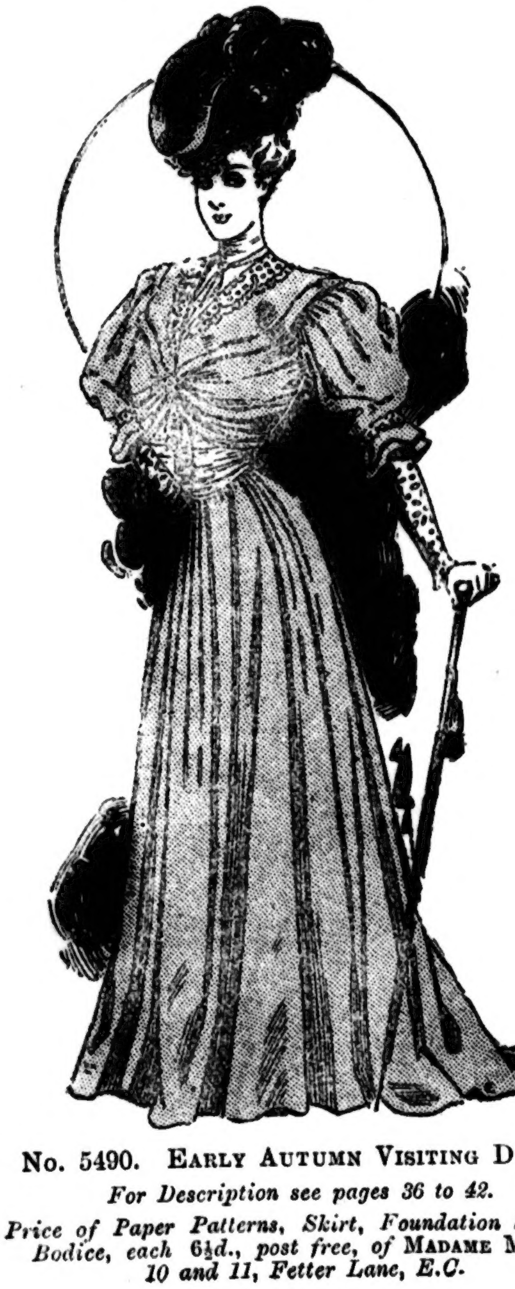
A great deal of embroidery will be seen this autumn. Coats will have embroidered collars and waistcoats, and even the skirts will be embroidered for elegant gowns. A lovely tailor costume from Vienna is of *pain brulé* face cloth. The upper part of the skirt is tucked, the tucks left free to form a sort of flounce, which is deeper at the back. Up each side is a panel of embroidery, worked over tucks and plain part as well, in shaded green and brown silks—a bold raised design, padded under the silk stitches. The coat is a very smart model—tucked back and front to fit, the tucks left free for a basque. The fronts and neck are embroidered like the skirt, the embroidery descending in a peak at the back. The tucked elbow sleeve has an embroidered cuff. The sleeve does not end at the elbow, but descends the forearm half way to the wrist.

It would be difficult to find a more beautiful model, and it could be carried out more easily by substituting worked lace medallions for the embroidery.

The tucked and pleated skirt will still be with us, but the Autumn fashions will be less loose and "fussy" than the summer, and the hats will be prettier. Not but what the summer showed us many pretty hats, but the vast majority, over-large, or over-small, and absurdly tilted, leaned to the grotesque and vulgar. The coiffure, too, is smaller and lighter. Voluminous pads are tabooed, and even if a pad is worn (to prevent the hat crushing down the raised front hair), it must be very small and the hair must look soft and natural above it; that hard effect of the over-padded coiffure must be rigidly avoided. This welcome change has its effect on the new hats, which will not have such huge *auréoles* in front, and which will set more naturally on the head.

A great deal of coloured felt will be employed for hats, and the hairy felts which are called "beaver." We are promised silk hats, too—like a gentleman's "topper" as to material, but in shape more like the charming riding hat of the eighteenth century, with small or pointed crown. Ostrich feathers will be profusely used, especially shaded ones. A really lovely Parisian hat, to accompany an autumn tailor-made of the same shade, is of cornflower blue felt, a small, pretty tricorne, deeply indented on the left to hold the broad rich feather curling over the brim, this feather being shaded from dark blue to the palest cornflower at the tip. The velvet bows match the feather's darker shade.

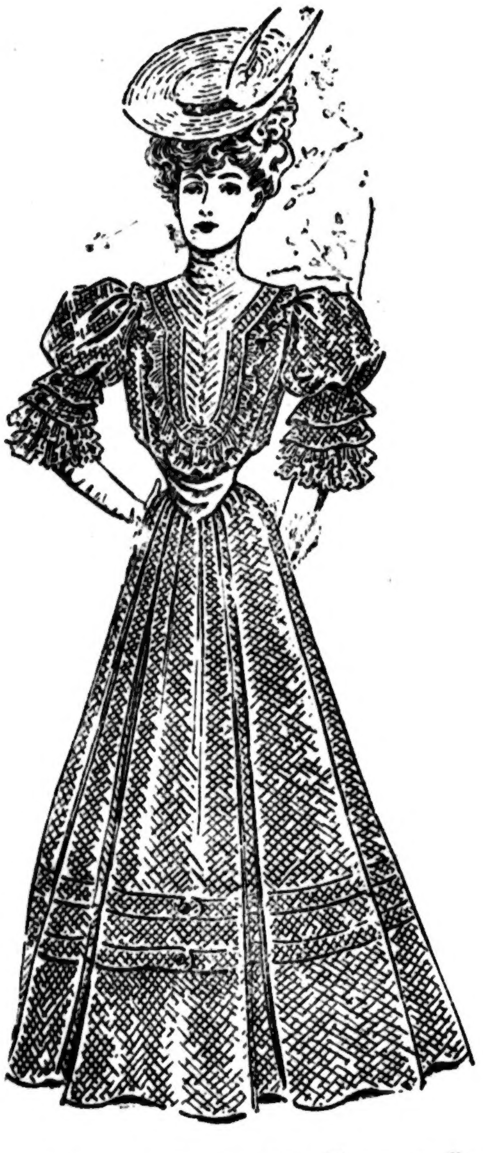
Some most harmonious combinations are obtained from some of these shaded plumes. A pale beige hat of mirror velvet is trimmed with shaded feathers—palest cream to a deep beige (almost light brown). The coat and skirt are of a medium beige shade—a soft face cloth. The skirt is beautifully pleated front and back. The short fitted coat has a waistcoat of cream bengaline silk, embroidered with velvet applications matching the hat. A jabot and sleeve frills are of dark cream lace.



No. 5490. Early Autumn Visiting Dress.

For Description see pages 36 to 42.

Price of Paper Patterns, Skirt, Foundation Skirt or Bodice, each 6½d., post free, of Madame Myra, *10 and 11, Fetter Lane, E.C.*



No. 5491. A Chequered Holiday Gown.

For Description see Pages 36 to 42.

Price of Paper Patterns, Skirt, 1s. 0½d; Foundation Skirt, or Bodice, each 6½d., post free, of Madame Myra, *10 and 11, Fetter Lane, E.C.*

Skirts of almost any type can be worn this autumn—gathered, tucked, pleated, long or short, flounced, etc. The bell skirt will be prevalent, cut in one or two pieces, fitted at the top and cut very circular, so that the lower part, below the knees, falls in heavy folds. Such skirts are very little trimmed, though a bouillonné of silk down the front and running round the lower edge is an effective addition to what is always a graceful skirt if well cut and well made up.

The "shaped" skirt is also to be worn—in five, seven, nine, or eleven gores, each gore cut sharply outwards below the knee, so that the fitted skirt flows well around the feet. The seams are lapped, piped, embroidered, braided etc. for ornament.

The braids this autumn are perhaps fewer in number, but they are highly ornamental and simulate rich embroideries for the most part. Many have metal designs running through them. Some of the most useful—and certainly not the least effective—can be bought ready arranged in rich scroll patterns, the crossed braid enclosing appliqués of velvet and embroidered cloth. These are not so dear as might be supposed, and they give a rich embroidered effect to a cloth gown of the same colour.

Descriptions of the Free Patterns.

A THREE-GORE TAILOR SKIRT.

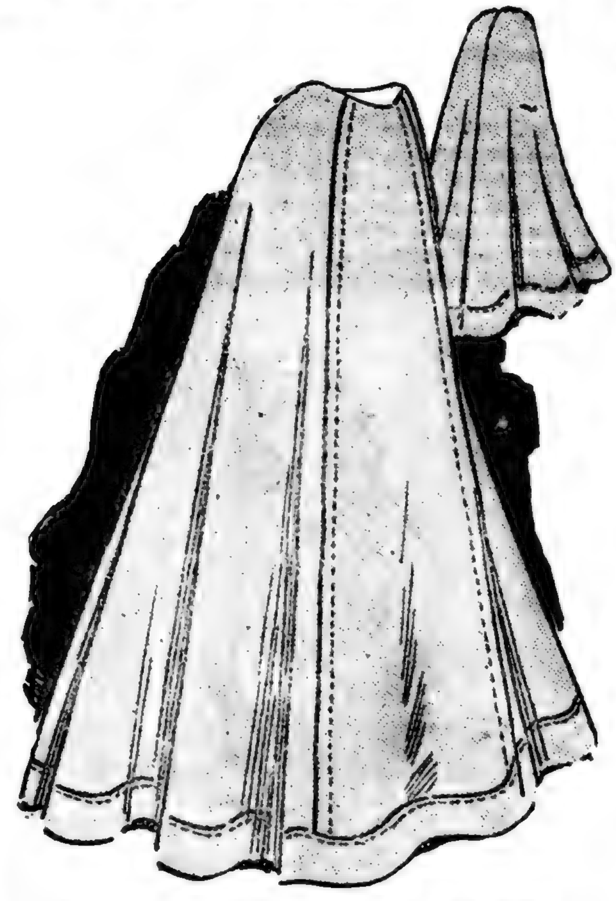
THIS skirt hangs in folds, like the bell skirt, from a fitted top, but instead of being cut in one-piece—like the real "bell," it is in three—with an added tablier, which helps to mould the hips, and is, therefore, more becoming to the average figure.

This smart model is suitable for any of the substantial autumn materials. The pattern is in two pieces—half the tablier, one circular side. The diagram shows the pattern pieces laid on 4 yards of 48-inch material, which is opened out and doubled beneath the side pattern, so that it is cut in duplicate. Above, the single material is folded over (selvedges meeting), the front centre of front laid on the fold, so that it is cut in a single piece. The side breadth is fitted with a small dart. The side pattern being too wide for the material, corners are joined on the straight at *a b*.

Sew and press the seams *a b*. Tack the darts, the side and back seams. Seams at the sides are lapped, the lap being given, wheelmarked on the tablier pattern. Leave the opening in the left tablier seam. Try on. Stitch and press the seams, also lap of opening. Line with moirette, cut on the skirt pattern, but seamed apart. Another ¾ yard will be required for the band. Cut the circular 4-inch band on the skirt pattern, and stitch it in place before lining and hemming. To save material only the lining need be full length, the material ceasing an inch below where the circular band commences. This band should have an interlining of lino if the material is cut away beneath it, to give it substance.

The top is bound, and closes on the left with two bent hooks and eyes. Fell the lining over the opening turnings, and close with glove stud skirt tapes. The pocket can be inserted in this seam.

This skirt is a capital model for Robinson and Cleaver's autumn tweeds. (Send for patterns to Robinson and Cleaver, Belfast). Wider tweeds (54-56 inches) enables one to dispense with the seam *a b* (see diagram).



THREE GORE TAILOR SKIRT.

For Description see this Page.

The Cut-out Paper Pattern of this Skirt is Presented Free with this Number.

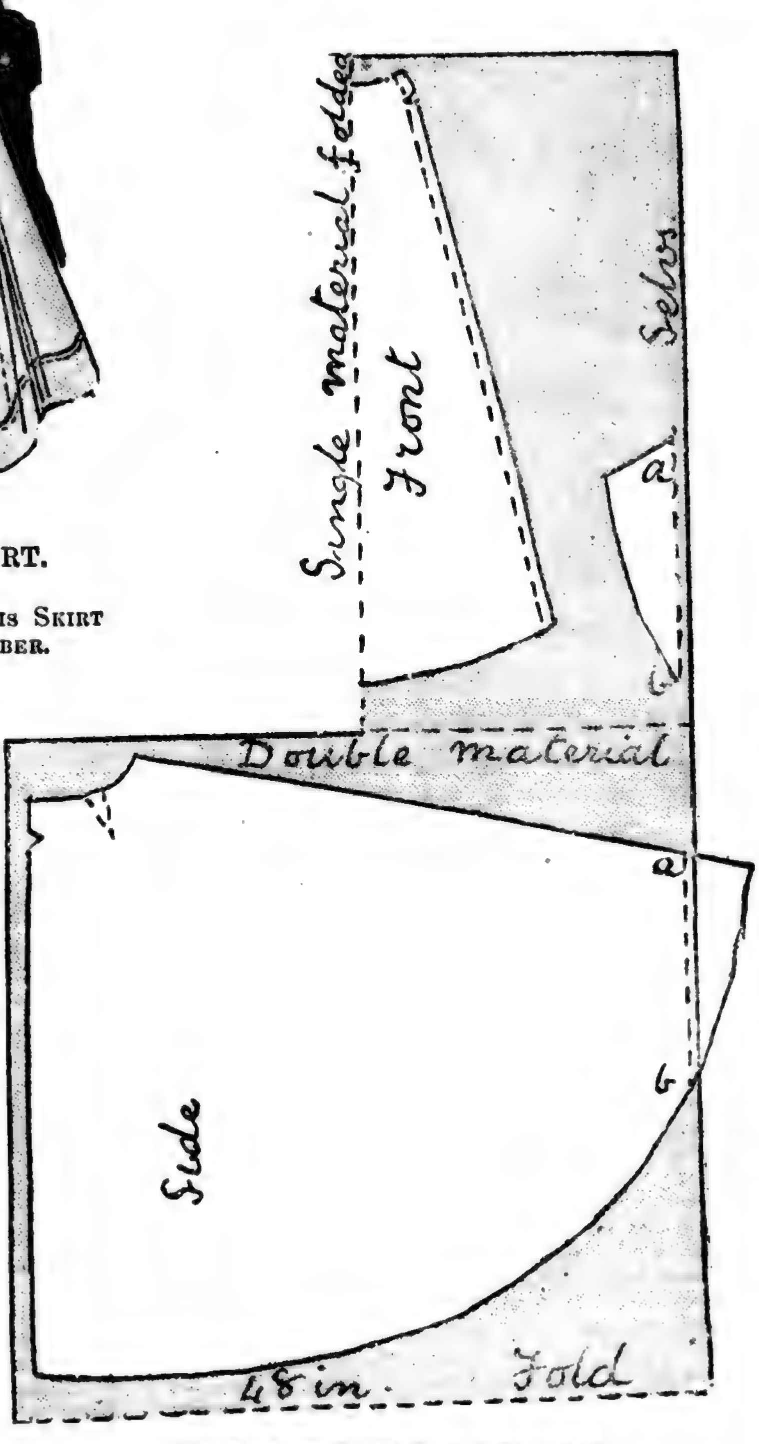


Diagram of Free Skirt Pattern.

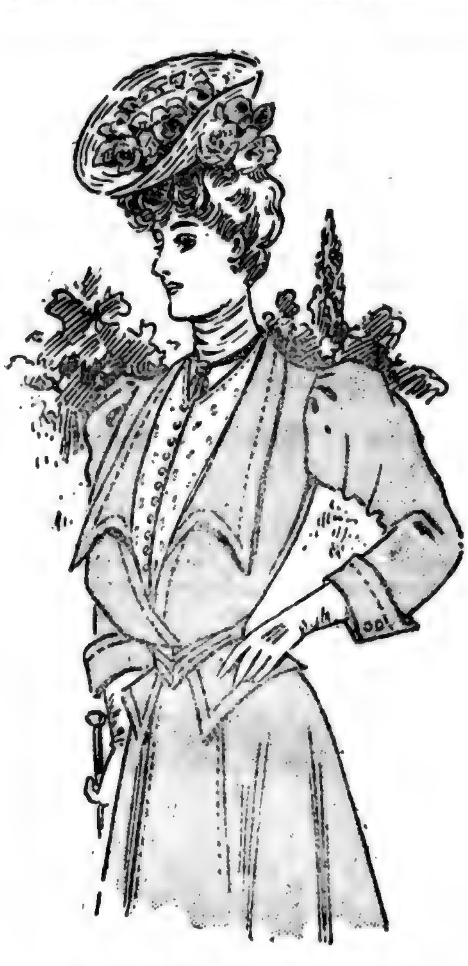
A CROSS-OVER COAT.

This will be found a very useful as well as a smart pattern to accompany a tailor skirt of the same material. The pattern is in eight pieces) half the back, half the added basque, half the collar, one front, one waistcoat front, the upper and under of one sleeve, one cuff). The diagram shows seven of the pieces laid on 2¼ yards of 48-inch material, which is doubled in half (selvedges meeting), the back centres of basque, collar and back laid on the fold so that each is cut in a single piece, the other pieces being cut in duplicate. The waistcoat (shaped with two darts) takes 1¼ yards 22-inch broché. The coat is a good model for tweed, to accompany the Free Skirt Pattern.

Line the tweed fronts. Tack together (according to notches) the back, sides, fronts, and waistcoat fronts, which will close down the front centre with metal buttons and buttonholes. Tack on the basque according to notch. The double-breasted tweed fronts cross at waist and close with a hook. Fit, stitch the seams and press them. Line coat with silk cut on coat pattern but seamed apart.

The belt illustrated can be of Danish leather, matching the tweed or the broché in general shade. Line the collar with lino. Face it with the tweed. It is stitched on the neck of the coat, the facing felled over the seam.

The sleeve, lined with silk, has the elbow of the upper gathered into the under sleeve according to wheelmarks. The lower edge is arranged into the stiffened cuff, which is seamed, faced, and is decorated with buttons.



A CROSS-OVER COAT.

For Description see this Page.

The Cut-out Paper Pattern of this Coat is Presented Free with this Number.

A DOUBLE BREASTED BLOUSE.

This is a very good pattern for fancy Viyella. The pattern is in five pieces—half the box-pleated back, one tucked and box-pleated double-breasted front, half the basque, one sleeve, one cuff. Tucks and box-pleats are wheelmarked on front and back patterns. Lay the pattern pieces according to the diagram on 3½ yards of 31-inch Viyella, which is doubled, so that front, sleeve, cuff, and basque patterns are cut in duplicate. Do not fold material if the design is non-reversable; cut it, and lay the two widths face to face, direction of design coinciding in both. Above, the single material is folded over, the

Worth Knowing.—Dr. Walcott, M.D., writes: "For irritation of the scalp, removal of scurf, and loss of hair I have used Hopgood's Nutritive and Sedative Hair Cream with unfailing success." Dr. Salter, M.D.: "I have witnessed its effects in restoring the hair to an extent truly surprising. Fifty years' success. Bottles 1s. 6d., 2s. 6d., and 3s. 6d., of all Chemists and Perfumers. Wholesale Agency, 51, Frith Street, London, W.

"I have used other fashion books also in my business, but my opinion is that the garments made from 'Myra's' designs and patterns remain longer fashionable than any others."—A. Braidwood, Glasgow.

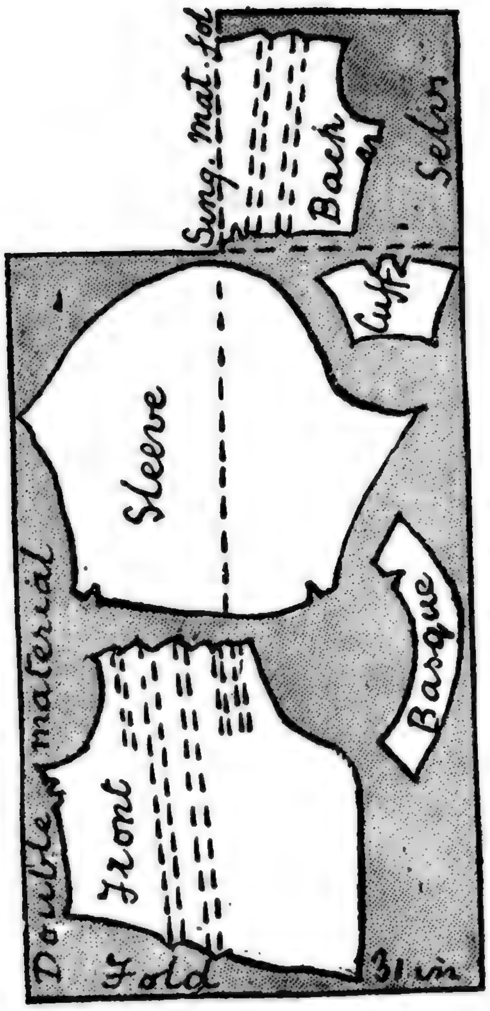
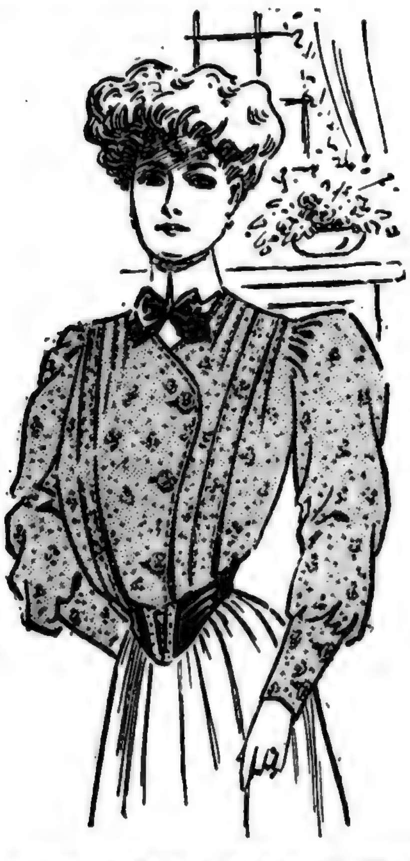


Diagram of Free Blouse Pattern.

back centre of back laid on the fold. Make the tucks and box-pleats. The pleats are stitched down. Tack together the back and fronts; try on. Stitch down the neck and fronts, facing right front with a strap of Viyella to support the buttonholes. To support the pearl or metal buttons a square of tape or Viyella is felled beneath each on the wrong side of the Viyella.

Arrange the lower edge into the two-piece basque. Try on again. Stitch the seam of junction neatly and hem the basque all round. The back edges of



DOUBLE-BREASTED BLOUSE.

For Description see Page 11.

The Cut-out Paper Pattern of this Blouse is Presented Free with this Number.

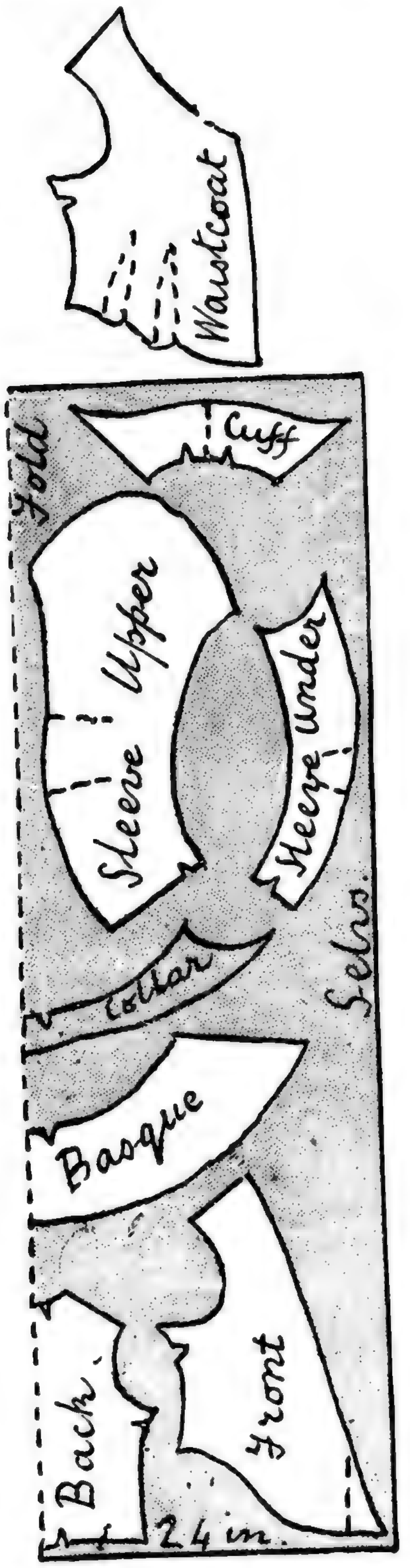


Diagram of Free Coat Pattern.

the basque can be seamed, or left opened and hemmed.

Seam the sleeve. The lined cuff is sewn on the gathered lower edge of the sleeve, which is seamed inside with a fell-seam, left open for two inches and hemmed for an opening. The cuff closes with hooks and eyes or buttons and buttonholes. Arrange the sleeve into the armhole, and bind the seam for neatness.

FLANNEL COMBINATION FOR A LITTLE GIRL.

The pattern, cut for a girl of six to eight years, is in two pieces—half the combination itself—half the added back. The diagram shows the pattern pieces laid on 2 yards of 29-inch flannel, which is doubled beneath the combination itself, so that it is cut in duplicate. On the single material a space is marked out for the lacking half of the back. On the double material a space is marked out for the knee band—10 inches long and 2 inches wide.

Seam the legs from fork to knee. Stitch wide false hems down the backs of combination (from waist to fork). Make good hems down the fronts from neck to fork, feather-stitch the right hem, and make buttonholes down it, sewing pearl buttons down the left hem. Seam on the back at shoulder and double notch seam. Gather into the back's lower edge the top of the knicker part (the single notches coinciding), crossing the false hems of the knicker backs so that they lie over each other. A button and buttonhole (made in right hem) closes the back. Cover the gathered seam with a bias strip of flannel or sarcenet ribbon.

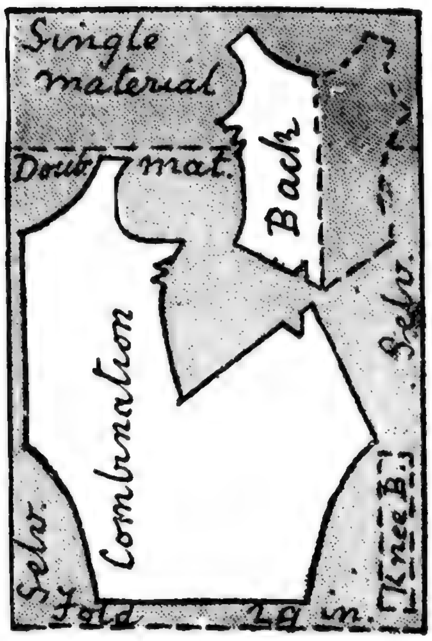
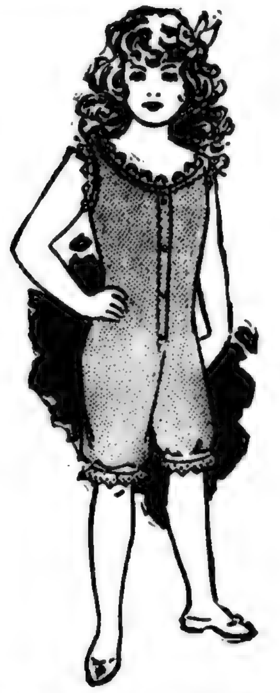


Diagram of Girl's Free Combination Pattern.

Neck and armholes are edged with embroidered flannel, the top of edging hidden in feather-stitched false hems.



GIRL'S FLANNEL COMBINATION

For Description see this Page.

The Cut-out Paper Pattern of this Combination is Presented Free with this Number.

Gather the knee into the seamed knee band, which holds an embroidery frill. Line the band and feather-stitch the edges.

EXCESSIVE HEAT IN SUMMER tells speedily upon all ages, and a refreshing food-beverage, which can be cooled and prepared according to individual requirements, is desirable at such times. Alcohol and other stimulants should, of course, be avoided, and the ordinary syrups, fruit juices, etc., are frequently a tax on the digestion which cannot be supported when the system falls below par. One food-beverage which can be taken at all hours with unfailing results as regards nourishment, thirst-quenching, and assimilable character is HORLICK'S MALTED MILK. Those who take it at this season will not only quench their thirst, but maintain their health and stamina during a trying period. Of all chemists, price 1s. 6d. and 2s. 6d. per bottle. Free sample sent for two stamps to cover postage by Horlick's Food Company, 34, Farringdon Road, London, E.C.

"A really reliable pattern like yours are is half the battle in making things."

Back
Selv.
Knee B.

COMBINATION PATTERN.

knicker part (the single g the false hems of the lie over each other. A de in right hem) closes nered seam with a bias ribbon.

dged with embroidered

L COMBINATION

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IN SUMMER tells speedily eshing food-beverage, which red according to individual e at such times. Alcohol ould, of course, be avoided, ps, fruit juices, etc., are digestion which cannot be stem falls below par. One n be taken at all hours with gards nourishment, thirst- ple character is HORLICK'S hose who take it at this nch their thirst, but maintain during a trying period. Of 6d. and 2s. 6d. per bottle. two stamps to cover postage pany, 34. Farringdon Road,

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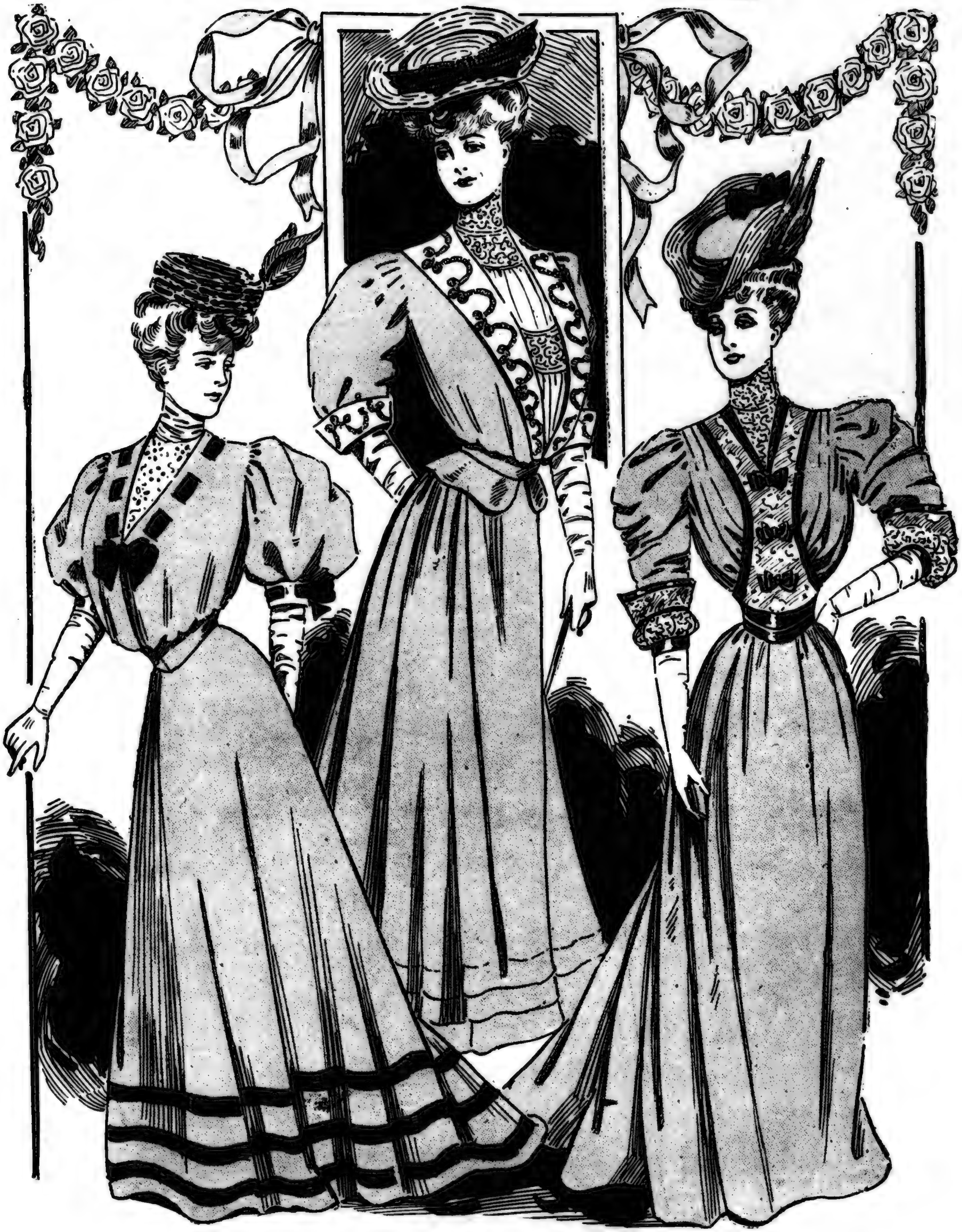
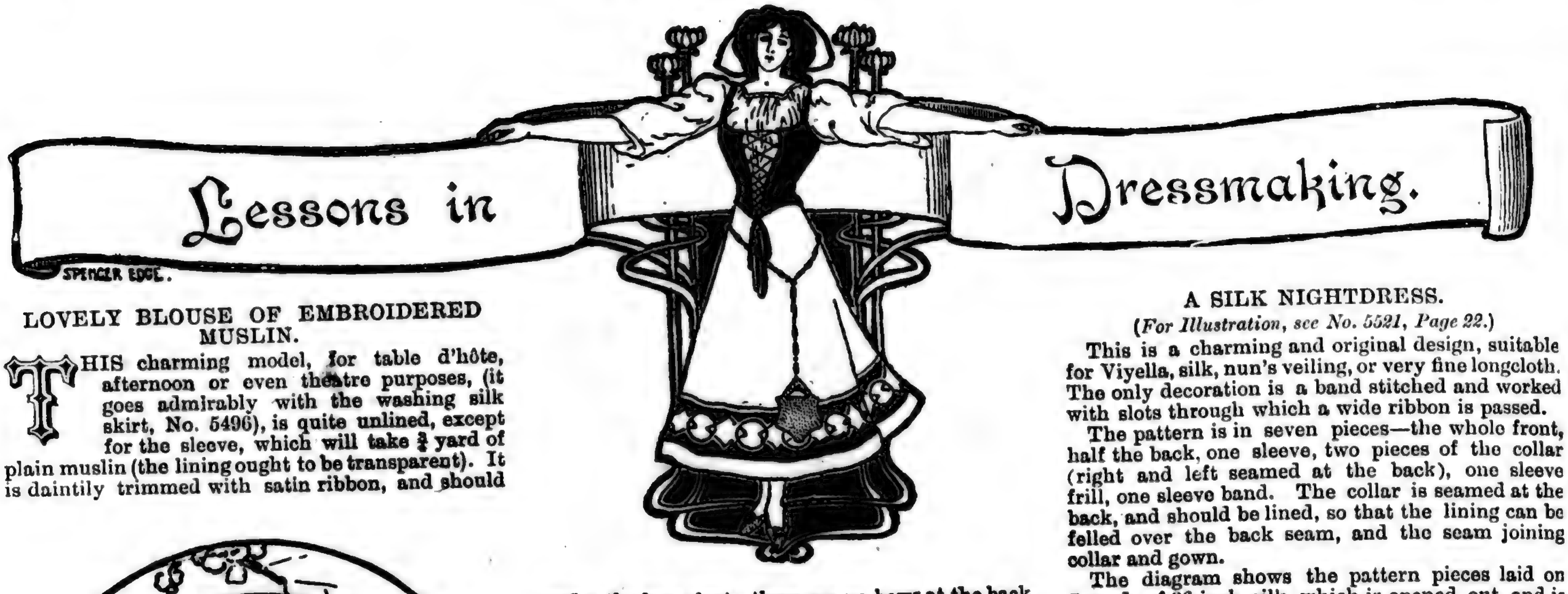
No. 5492 No. 5493 No. 5494



THREE HANDSOME WALKING GOWNS FOR THE EARLY AUTUMN.

For Descriptions see Pages 36 to 42.

Price of Paper Patterns, Skirts, Foundation Skirts, Coats, or Bodice, each 6½d., post free, of MADAME MYRA, *10 and 11, Fetter Lane, E.C.*


Lessons in Dressmaking.
SPENCER EDGE.

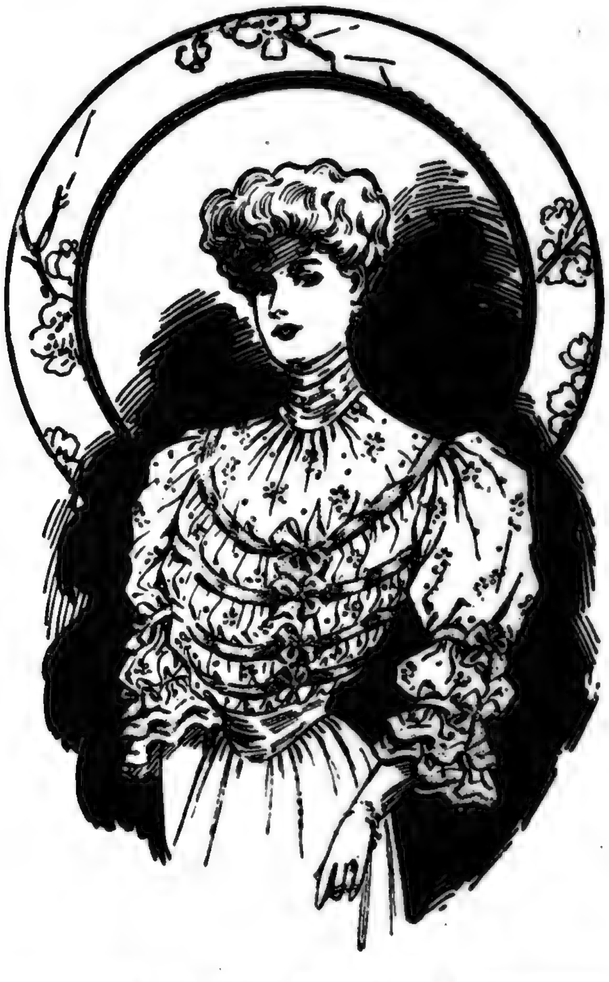
LOVELY BLOUSE OF EMBROIDERED MUSLIN.

THIS charming model, for table d'hôte, afternoon or even theatre purposes, (it goes admirably with the washing silk skirt, No. 5496), is quite unlined, except for the sleeve, which will take ¾ yard of plain muslin (the lining ought to be transparent). It is daintily trimmed with satin ribbon, and should be worn over a fitted underslip of silk or mercerised cotton, white or cream like the muslin, or matching the ribbon in colour.

The pattern is in six pieces: half the front, the right back, (cut with central small boxpleat, which hides the fastenings), half the band collar, one sleeve, (cut with top frill), one under frill, the sleeve lining. The diagram shows the pattern pieces laid on 4 yards of 36-inch muslin. The material is opened out and is double beneath the sleeve pattern, so that it is cut in duplicate. If the muslin design is floral or has a distinct up-and-down, do not fold it, but cut it and lay the two widths face to face, the direction of design coinciding in both. Above, the single material is folded over (selvedges meeting), the front centres of front and collar patterns laid along the fold so that each is cut in a single piece, the others being cut in duplicate. The right back's box-pleat is wheelmarked in the pattern, the left back being cut without the pleat.

Arrange the pleat. Tack together front and backs, gather them into the collar, and try on. The fulness must be arranged on the figure when trying on, when the bands of ribbon shaping the fulness must also be pinned in place. The ribbons below the armhole pass under the arm and finish under the box-pleat; there are no bows at the back. The ribbon, when the seams are made, can be stitched on, or, if the blouse is to be washed, not cleaned, they can be lightly tacked in place, so as to be easily removable. Ribbon edges the collar. The blouse closes with very small pearl buttons and worked loops, or else the blouse part (not the collar) can have small buttonholes lightly made in an underfold of the box-pleat.

The lining (after trying on) is seamed, and the lower sleeve frill is edged with ribbon, and is arranged into the lower edge of the lining according to the notches. Seam the sleeve, edge its frill with ribbon, and gather in two puffs on the lining. Notches show where the frill top lies on the lining, just above its edge. Straps of ribbon and bows hide the gauging lines of the puffs and frill.



No. 5495. LOVELY BLOUSE OF EMBROIDERED MUSLIN.

For Description see this Page.

Price of Paper Pattern, 6½d., post free, of MADAME MYRA, *10 and 11, Fetter Lane, E.C.*

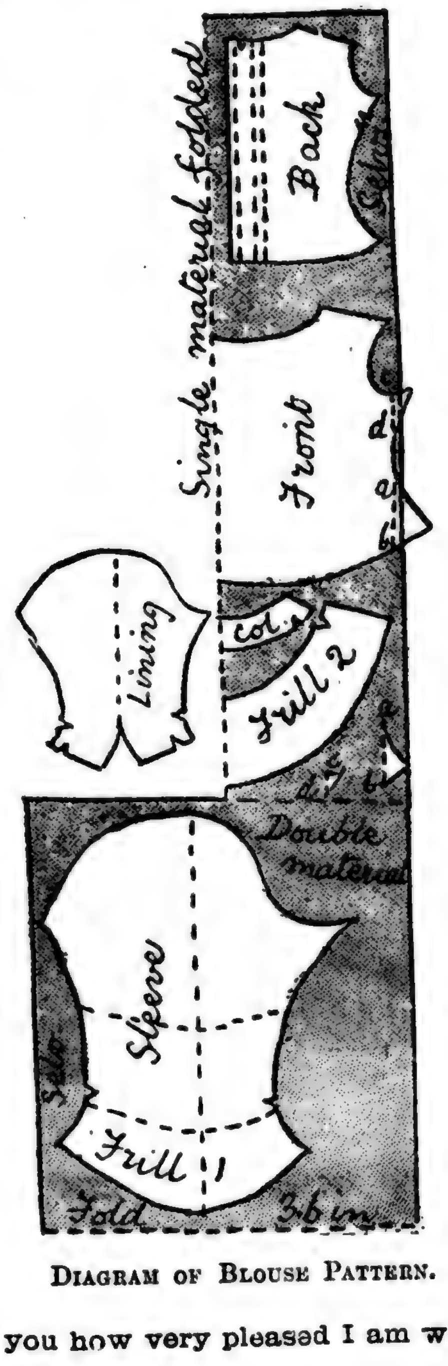


DIAGRAM OF BLOUSE PATTERN.

A SILK NIGHTDRESS.

(*For Illustration, see No. 5521, Page 22.*)

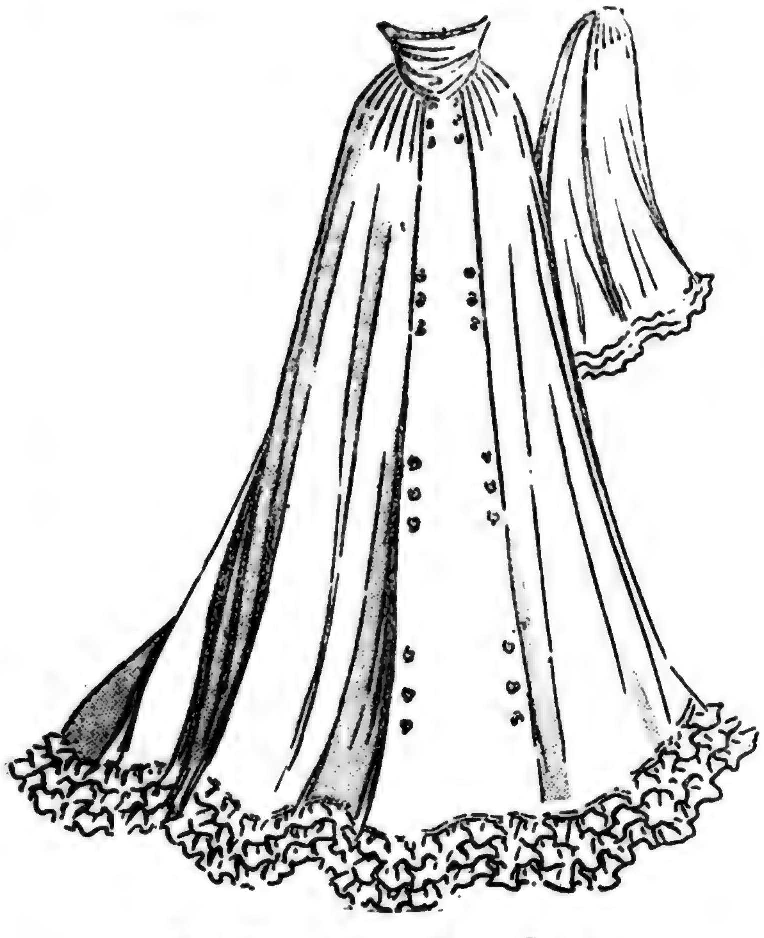
This is a charming and original design, suitable for Viyella, silk, nun's veiling, or very fine longcloth. The only decoration is a band stitched and worked with slots through which a wide ribbon is passed.

The pattern is in seven pieces—the whole front, half the back, one sleeve, two pieces of the collar (right and left seamed at the back), one sleeve frill, one sleeve band. The collar is seamed at the back, and should be lined, so that the lining can be felled over the back seam, and the seam joining collar and gown.

The diagram shows the pattern pieces laid on 7 yards of 36-inch silk, which is opened out, and is double beneath the sleeve, frill, band, and collar patterns, so that each is cut in duplicate. The duplicates of collar serve for a lining. A space is marked out also for the added corners of back and front, those pieces being too wide for the material. On the single material is marked out the lacking half of the back. On the front pattern is wheelmarked the four groups of tucks (there is no tuck group to the left of the front centre, because the collar laps over there.)

Tuck the front according to the wheelmarks. Seam together (a run-and-fell seam) the back and front. Hem the lower edge. Embroider the collar. Finish the side slit with doubled stitched straps of nainsook; make buttonholes down the right strap and sew buttons down the left strap. Arrange the gown with the collar—the tucked front and the gathered back, a single notch on the right showing where collar and front join. Then stitch down the edges of the collar beyond the slots, fell over, on the seams, the collar lining, and pass through the slots a broad ribbon finished with a bow.

Seam the sleeve (run-and-fell seam). Hem the frill (a broad hem); then seam and embroider the band. Gather into the band's top, according to



No. 5496. UTILITY WHITE SKIRT.

For Description see this Page.

Price of Paper Patterns, Skirt, 1s. 0½d., post free, of MADAME MYRA, *10 and 11, Fetter Lane, E.C.*

"I thought I must write to tell you how very pleased I am with the skirt pattern you sent me."—E. H.

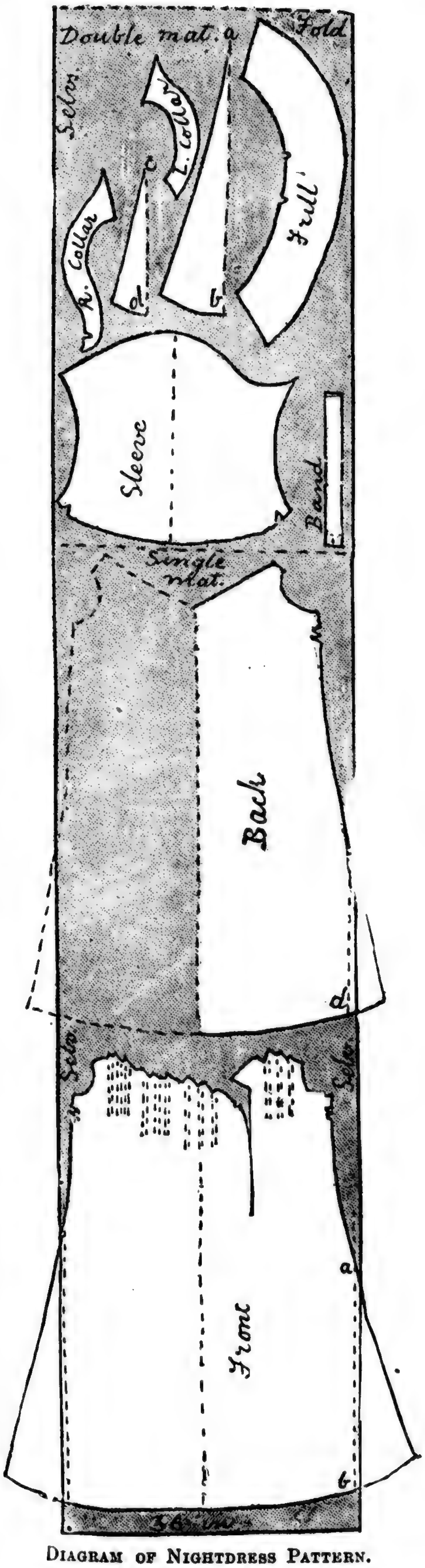


DIAGRAM OF NIGHTDRESS PATTERN.

(*For Illustration see No. 5521, Page 22.*)

the notches, the full lower edge of sleeve. Gather into the band's lower edge the seamed and hemmed frill. Stitch down the seams of junction. Fell the band's lining over the seams and pass a ribbon through the slots, tying the ends in a bow.

UTILITY SKIRT IN 36-INCH CREAM WASHING SILK.

This excellent utility skirt is pleated into the waist, but as the pleats are not stitched down, it is very easy to iron. There is a box-pleat at the back, and the front pleats (held down with buttons or embroidered in circles) simulate a front box-pleat. The edge is decorated with three cross-cut frills, each hemmed with a cord to make it stiffer.

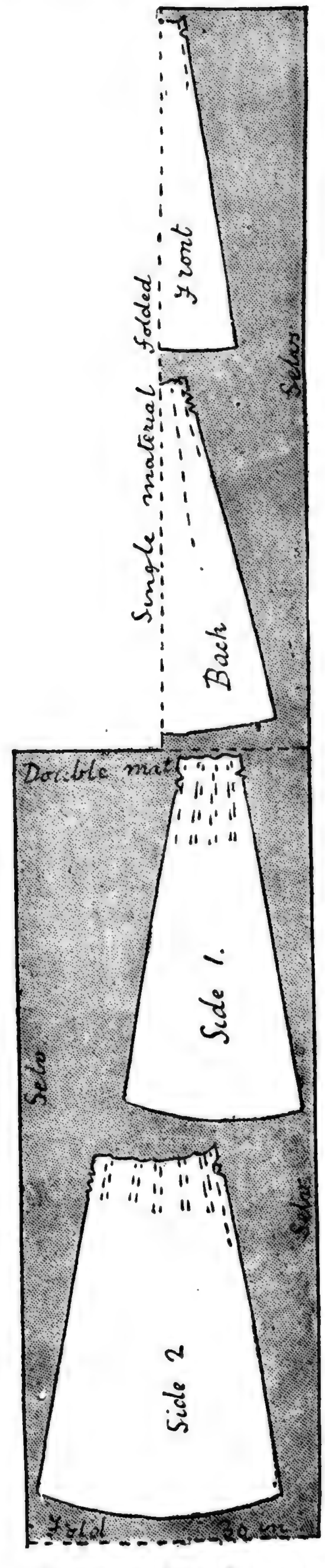


DIAGRAM OF SKIRT PATTERN.

(*See page 14*).

The pattern is in four pieces (half the skirt): half the back, two pleated sides, half the pleated front. Pleats are notched and wheelmarked on the pattern. The diagram shows the pattern pieces laid on 9 yards of 36-inch silk, which is opened out and doubled beneath the two side breadths so that each is cut in duplicate. Above, the single material is folded over (selvedges meeting), the back centre of back and the front centre of front laid along the fold, so that each is cut in a single piece. There is enough material on the cross in the "waste" and extra ¾ yard, (the skirt takes only 8¼ yards) for the cross cut frills.

Tack together the six breadths according to the notches, leaving the opening in the left single notch seam. Arrange the pleats, turn up the hem, and try on. Stitch and press the seams. Stitch the hem. Re-arrange the pleats and sew on the buttons. Bind the pleated top with a bias band of linen, and fell the opening edges with linen bands. Close with hooks and eyes. The pocket can be inserted in the right front pleat (single notch seam). Make and put on the frills. Wear over the five-gore foundation skirt or a smart white petticoat.

CACHE CORSET OF LINEN, TRIMMED WITH BRODERIE ANGLAISE.

(*For Illustration see No. 5522, Page 22.*)

The lingerie of the moment is simple in style, without tucks or frills, owing its beauty to the fineness of the linen and the beauty of the embroidery. This month I am giving a lovely little cache corset of the type, of fine linen or very fine longcloth.

The pattern is in three pieces—half the back, the right front (cut with small central box-pleat), half the added basque. The diagram shows the pattern pieces laid on 1¼ yards of 29-inch linen, which is opened out to take the fronts, above the material being folded over, the back centre of back pattern laid along the fold, so that it is cut in one piece, the basque being cut in duplicate. A seam at the back of the basque does not matter much, but if preferred in one piece another ¼ yard of linen must be allowed.

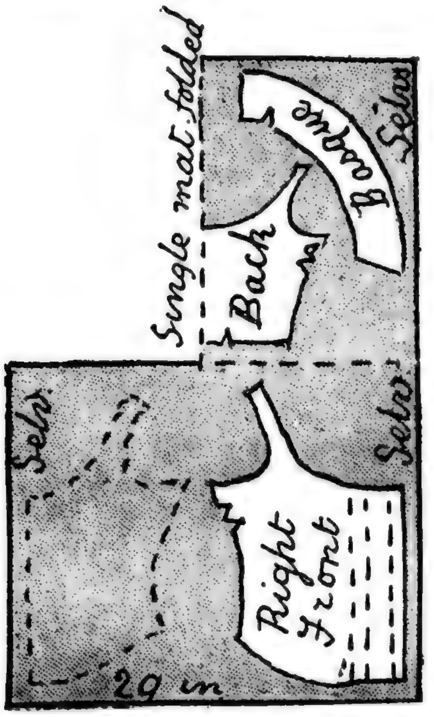


DIAGRAM OF CACHE CORSET PATTERN.

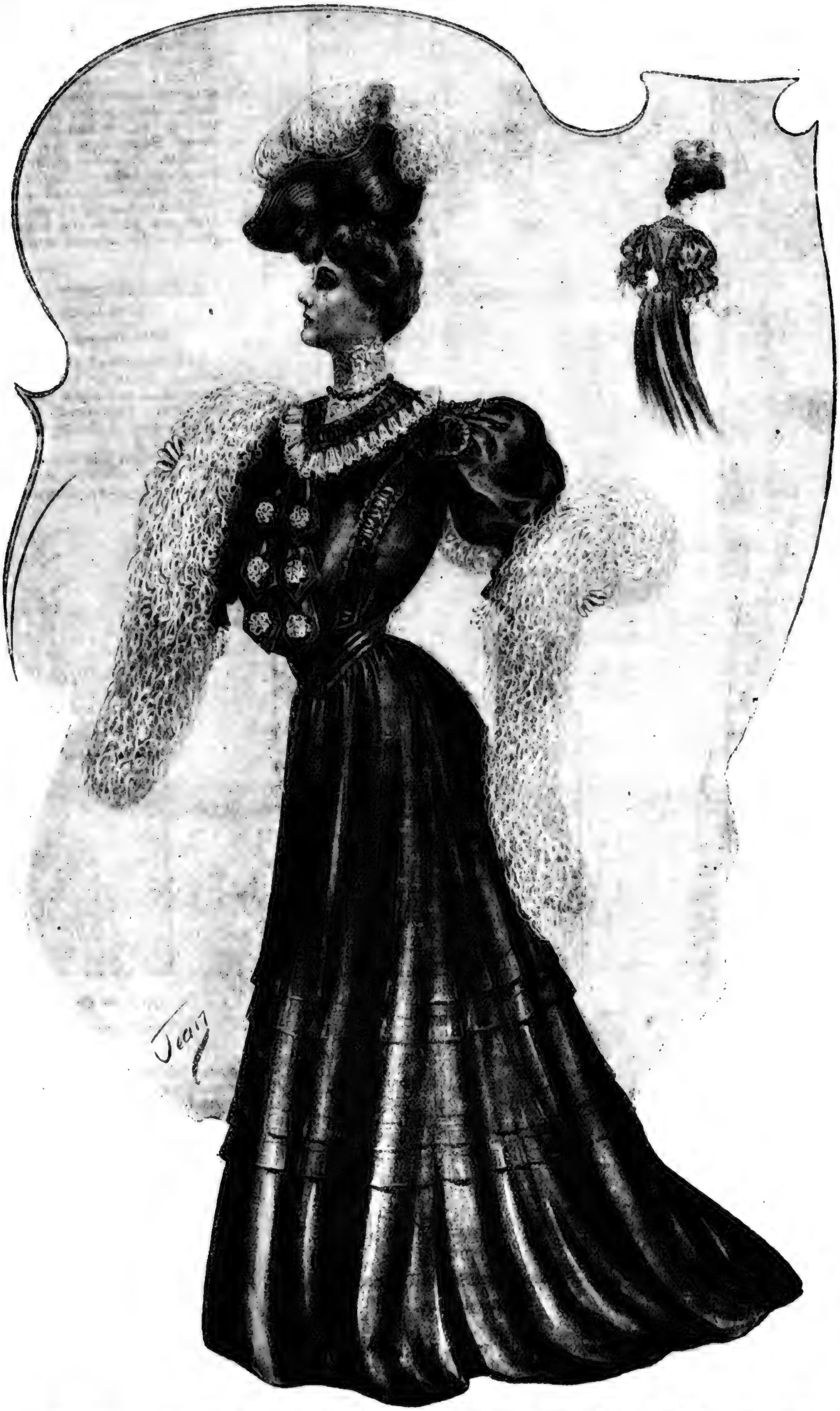
(*For Illustration see No., 5522, page 22.*)

Tack together fronts and back. Arrange and stitch down the pleat; try on. Sew the seams, neat small run-and-fell seams. Edge the neck and armhole with insertion and edging of *broderie anglaise.* Choose an insertion with slots to hold the ribbon runner. Gather (or pleat) the fronts and arrange the back into the seamed and hemmed basque, and cover the waist seam with ribbon-threaded beading. Make buttonholes down the box-pleat and sew small pearl buttons down the hemmed left front.

◆

A SIMPLE DISINFECTANT.—Cut two or three good-sized onions in halves, and place them on a plate. They absorb noxious effluvia in an incredibly short space of time, and are invaluable in a sick room. They should be changed every six hours. Onions are also a simple means for removing the smell of fresh paint.—Maidstone.

January 20.—"Of all the ladies' papers that are published 'Myra' is undoubtedly the very best."—M. H.



No. 5497. AN ELEGANT AFTERNOON GOWN FOR THE EARLY AUTUMN.

For Description see Pages 36 to 42.

Price of Paper Patterns, Skirt, Foundation Skirt, or Bodice, each 6½d.; post free of Madame Myra, *10 and 11, Fetter Lane, E.C.*

No. 5498 is a becoming and dressy blouse of embroidered and tucked muslin. The embroidered material (some 3 yards) forms the tucked front (open at the neck), the tucked backs and the two sleeve puffs (these are mounted on a lining, the only part lined). The tucked and lace-striped muslin (1 yard) forms the inserted vest. An "oddment" of 3-inch lace (some 3 yards) makes the collar, outlines the vest, and forms in two rows) the lower sleeve.

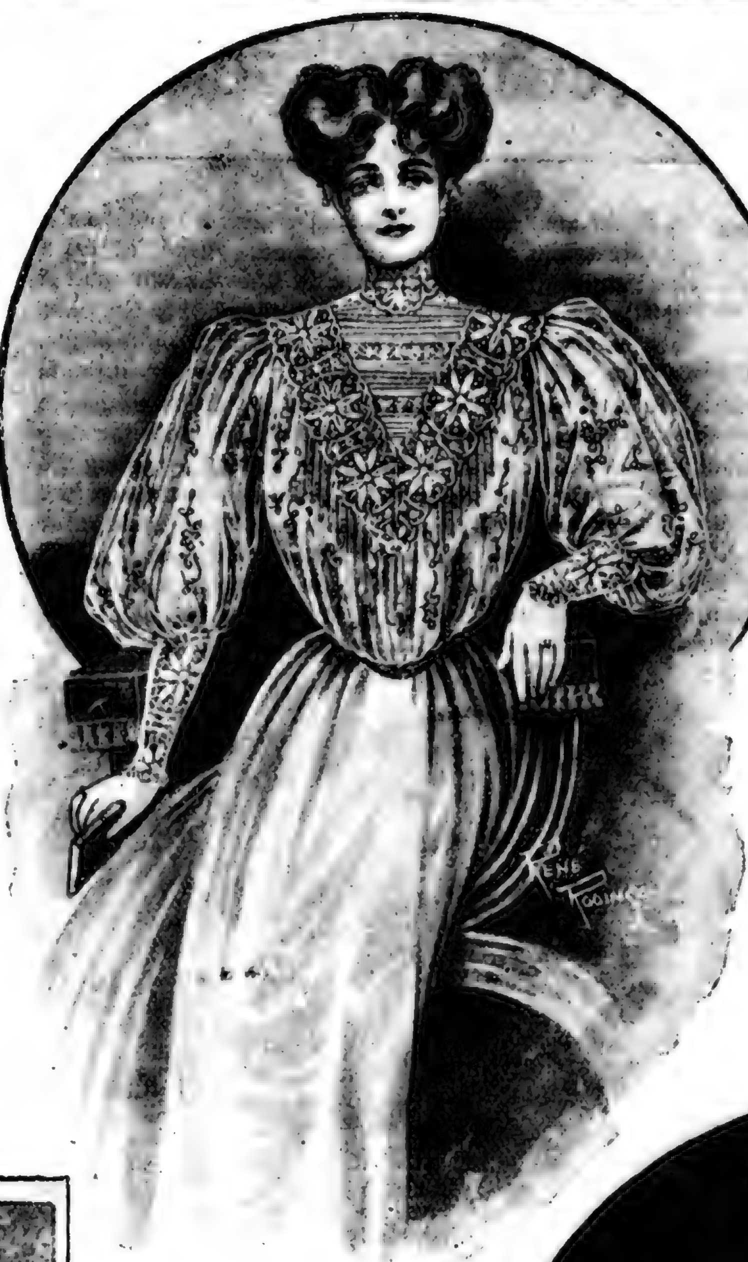
No. 5499 shows a blouse made up of plain and pierced lawn, 2½ yards of the plain and 2 yards of the embroidered. The pierced lawn being narrow, is eked out for the sleeve with corners of the plain material. Odd pieces of the pierced material form a sort of yoke, the collar and cuff, strapped with the plain material. The front is prettily tucked. The blouse buttons at the back.

No. 5500 is a charming blouse of spotted 45-inch net (2 yards). The plain yoke, strapped with narrow Valenciennes insertion (a piece of about 6 yards) descends in a point to the waist, finished with Valenciennes edging. Backs and front are full. The wide sleeve is gathered on a lining, with two lace-trimmed frills. The yoke could be of Jap silk, or plain muslin.

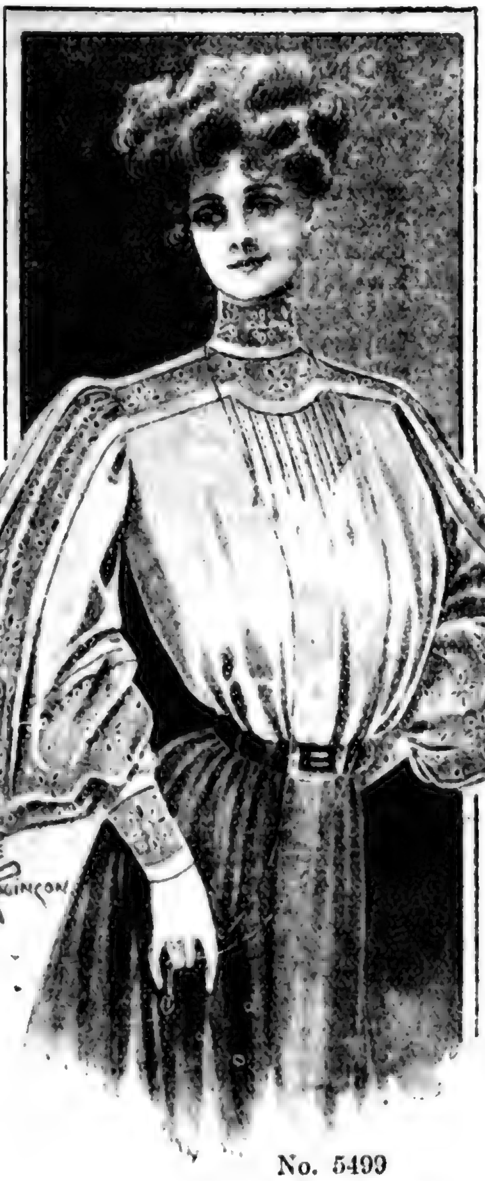
The soft, embroidered and lace-trimmed blouses are a special temptation to the smart woman. The more becoming is such a blouse to stout and thin alike, the more it is soft and frilly. A lovely example is a simple matinée blouse of pale pink silk muslin with collar-band and deep cuffs of Valenciennes lace, and over it is a pelerine with tabbed ends entirely composed of frills of ivory-tinted Valenciennes lace mounted on fine net.

The autumn blouses for smart wear are wonderfully light. One, of white French cashmere, has a curved yoke and stole of embroidered cashmere set into the plain with bands of Buckingham insertion and beading. A third blouse which is very attractive, is made of heavy thread lace insertion, the two ½-inch widths being sewn together, and the trimming consisting of small silk tassels. These heavy lace blouses look well when worn with fine serge, alpaca, or full taffetas skirts. Carried out in black lace and black taffetas, the result is equally good.

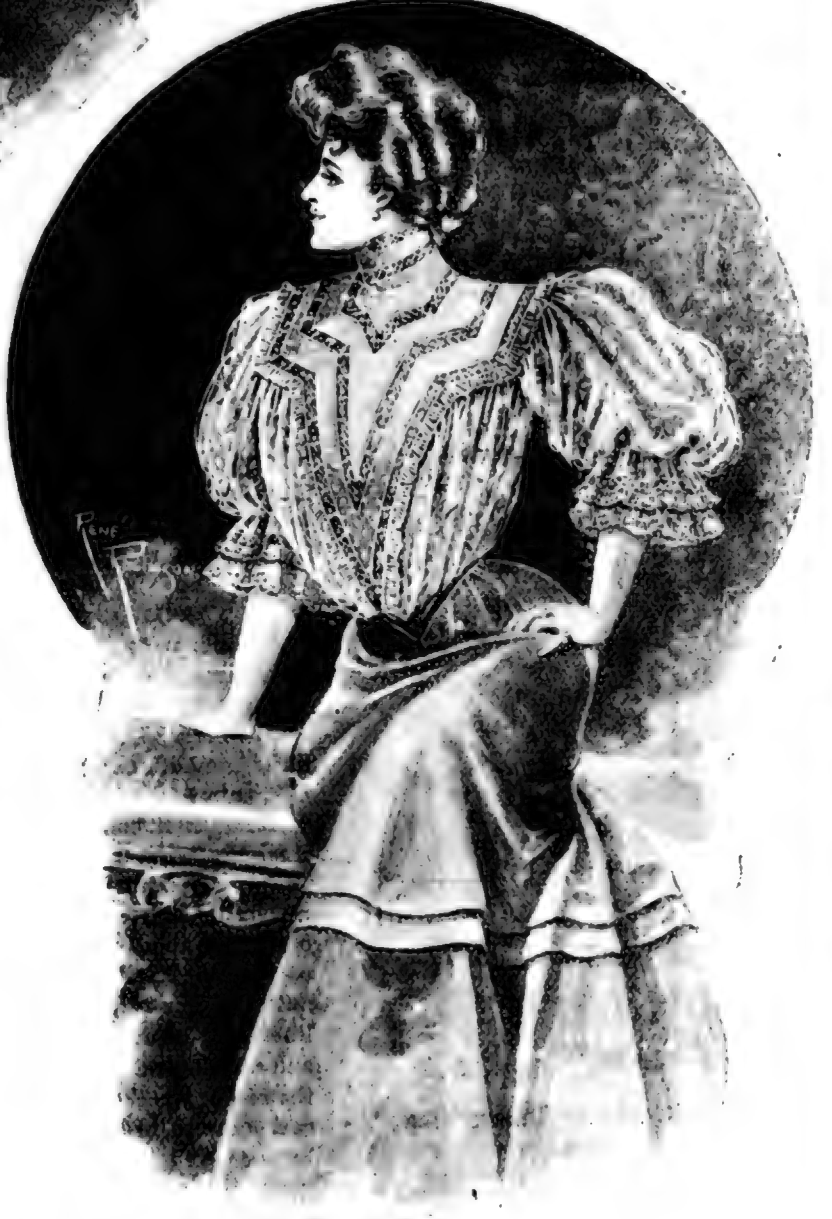
How entirely the soft taffetas—plain, shot, or checked—has taken the place of the erstwhile popular foulard. Some of the prettiest smart blouses are made of taffetas, trimmed with tiny kiltings and quiltings of narrow Valenciennes lace.



No. 5498



No. 5499

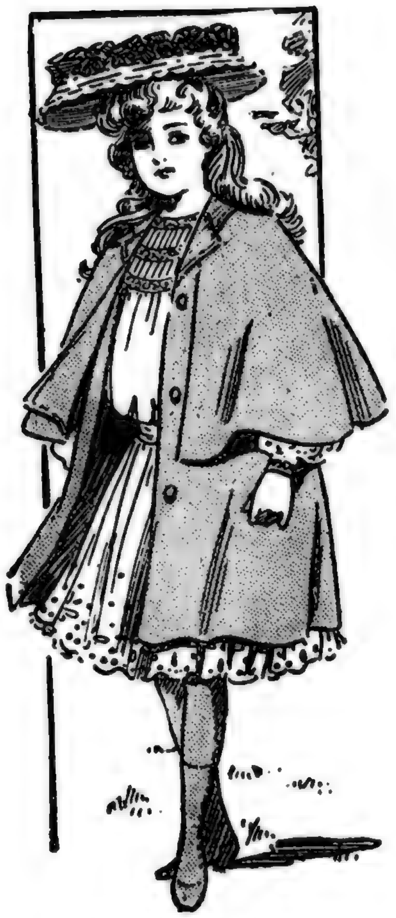


No. 5500

AFTERNOON BLOUSES, FOR CALLS AND MATINÉES, FOR EARLY AUTUMN.

Price of Paper Patterns, each 6½d., post free, of Madame Myra, *10 and 11, Fetter Lane, E.C.*

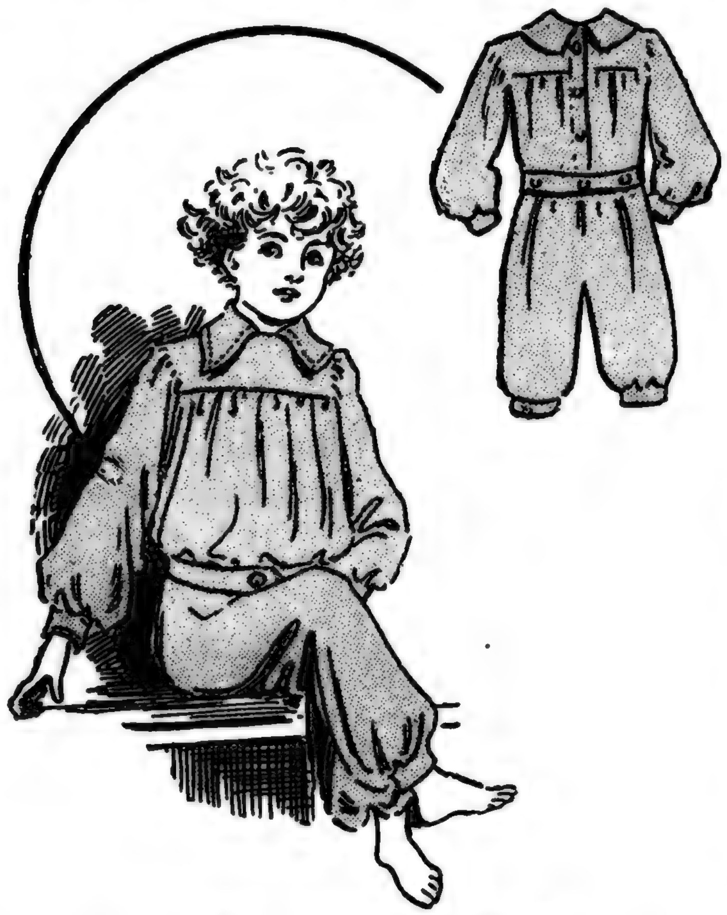
EARLY AUTUMN CLOTHES FOR THE CHILDREN.



No. 5502. Girl's School Inverness.

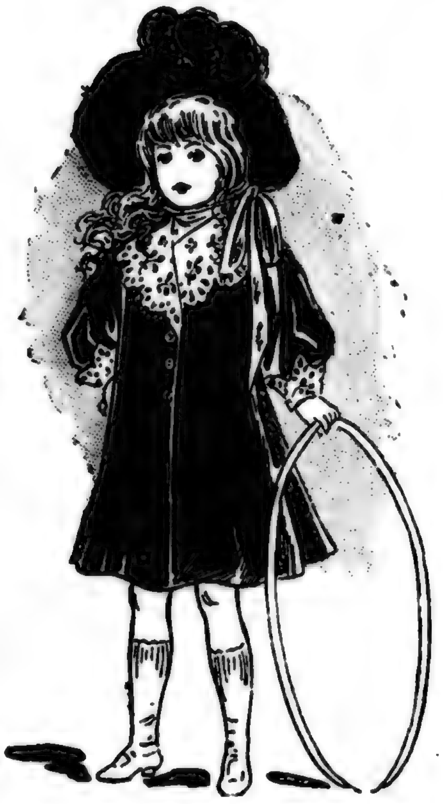
Price of Paper Pattern, 6½d., post free, of Madame Myra, *10 and 11, Fetter Lane, E.C.*

HERE are some exceptionally smart and useful costumes for the mid-season. First of all I would draw the attention of the careful mother to the capital little inverness sketched at No. 5502. Made of Pirle-finished coating of a light shade, this would be a capital school wrap for the early autumn, which will be a good protection against rain. It is simple—a sleeveless sacque coat with a cape, unlined (except for strip facings down the fronts to conceal the lining supporting the fastenings), the seams and armholes bound for neatness, the edge and cape simply hemmed. A dressy little garment for evening wear could be made up on this pattern out of white or blue fleece cloth, lined with white silk and decorated with galon (round neck and down cape fronts like a stole). For a girl of ten, 2½ yards of 54-inch material will be required.



No. 5504. Child's Sleeping Suit.

Price of Paper Pattern, 6½d., post free, of Madame Myra, *10 and 11, Fetter Lane, E.C.*

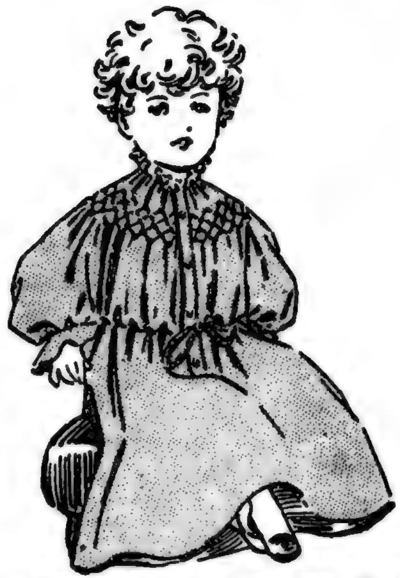


No. 5503. Girl's Black Silk Coat.

Price of Paper Pattern, 6½d., post free, of Madame Myra, *10 and 11, Fetter Lane, E.C.*

Another wrap for a girl which invites attention is the elegant little coat, No. 5503, which could be furbished up out of a half-worn black silk or satin skirt discarded by her mother or elder sister. It should be lined with white or coloured silk, and have cuffs and collar of lace or of pierced embroidery—Jap silk, thus embroidered, looks excellent. Hints on designs for working them could be found on pages 29 and 30. If cut out of fresh material, the coat for a girl of eight will require 4½ yards.

For the little boys the suit, No. 5506, can be strongly recommended. It is a complete suit—knickers and novel coat—but the long coat would serve also as an overall, to cover temporarily a smart suit. For nursery wear, even in autumn and winter, Robinson and Cleaver's (Belfast) Irish linen is to be advocated, because such suits are best washable, and nothing washes better than this linen. Extra warmth for the colder weather can be found in warmer underwear. The coat crosses over deeply from left to right, and closes with buttons and buttonholes (made in a doubled band stitched beneath the edge of the coat's left front). This coat, to have sufficient firmness, should be lined with batiste. The one-piece collar and the lined cuffs are prettily embroidered. The two-piece knickers—buttoning to the little fellow's stays—should be unlined. For a boy of two or three, 2½ yards of linen will be required.

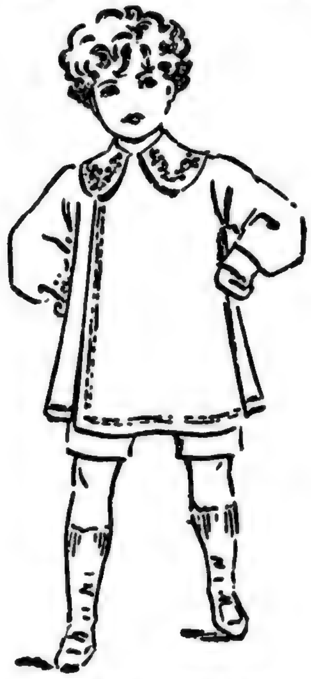


No. 5505. Baby's Dressing Gown.

Price of Paper Pattern, 6½d., post free, of Madame Myra, *10 and 11, Fetter Lane, E.C.*

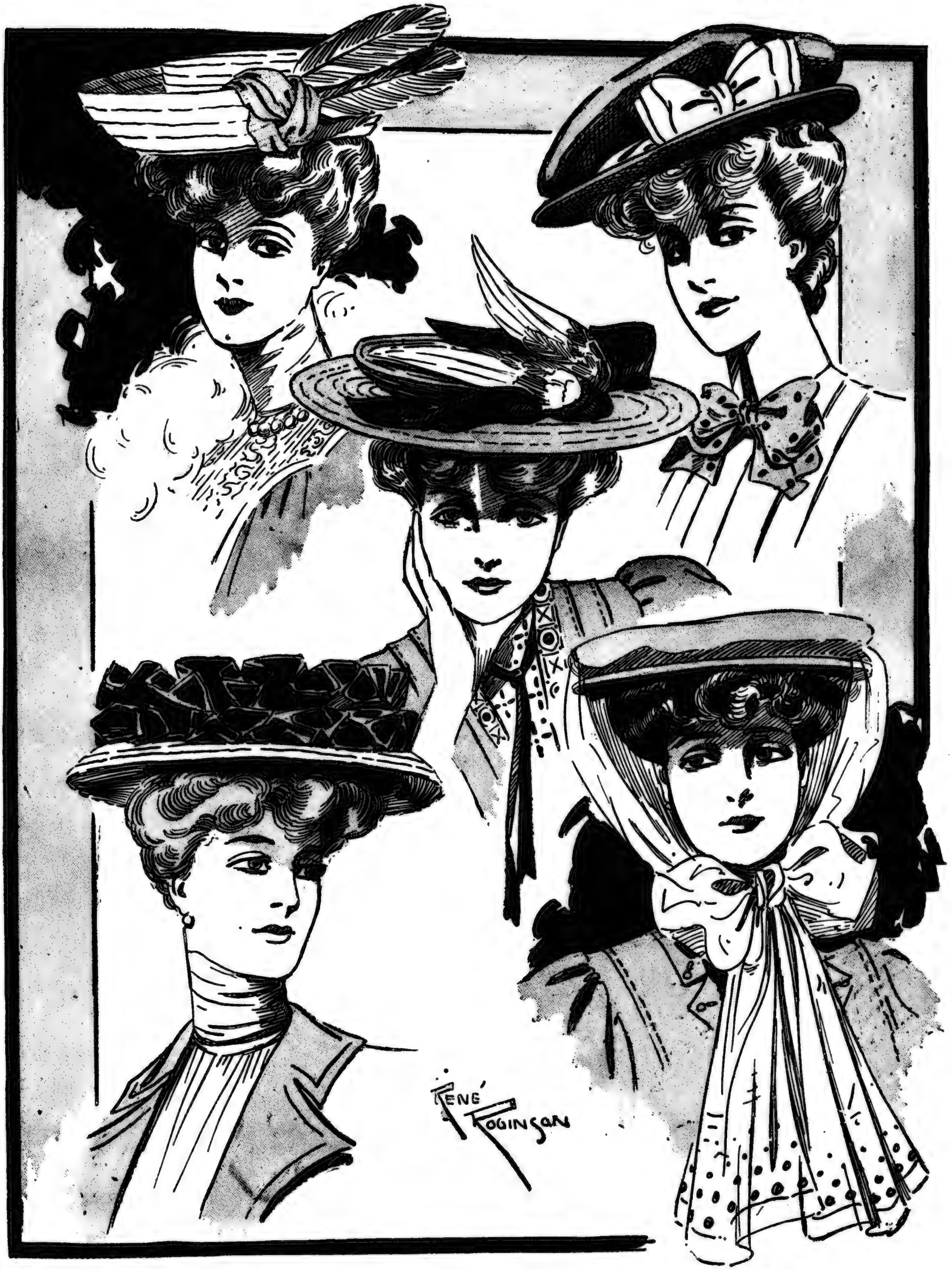
No. 5505 is an easily made dressing-gown for a child, made of Christopher Williamson's Cosy Cotton flannel. (Send for patterns to Christopher Williamson (Desk 10), 91 Edgware Road, W.) There is a back and two fronts, smocked to fit the neck, and the one-piece sleeve is smocked to form a small frill at the wrist. About two yards of 36-inch Cosy Cotton flannel (6¾d.) will be required. Mr. Christopher Williamson keeps the embroidered edging to match, if trimming is preferred.

The sleeping suit, No. 5504, is a good model for boys or girls, to be made of Viyella. It buttons down the back and has a buttoned flap at the back. There is a yoke front and back, and the sleeves and legs are gathered into doubled bands. Three yards of Viyella would make the suit for a child of five or six. Either the plain or striped Viyella could be used.



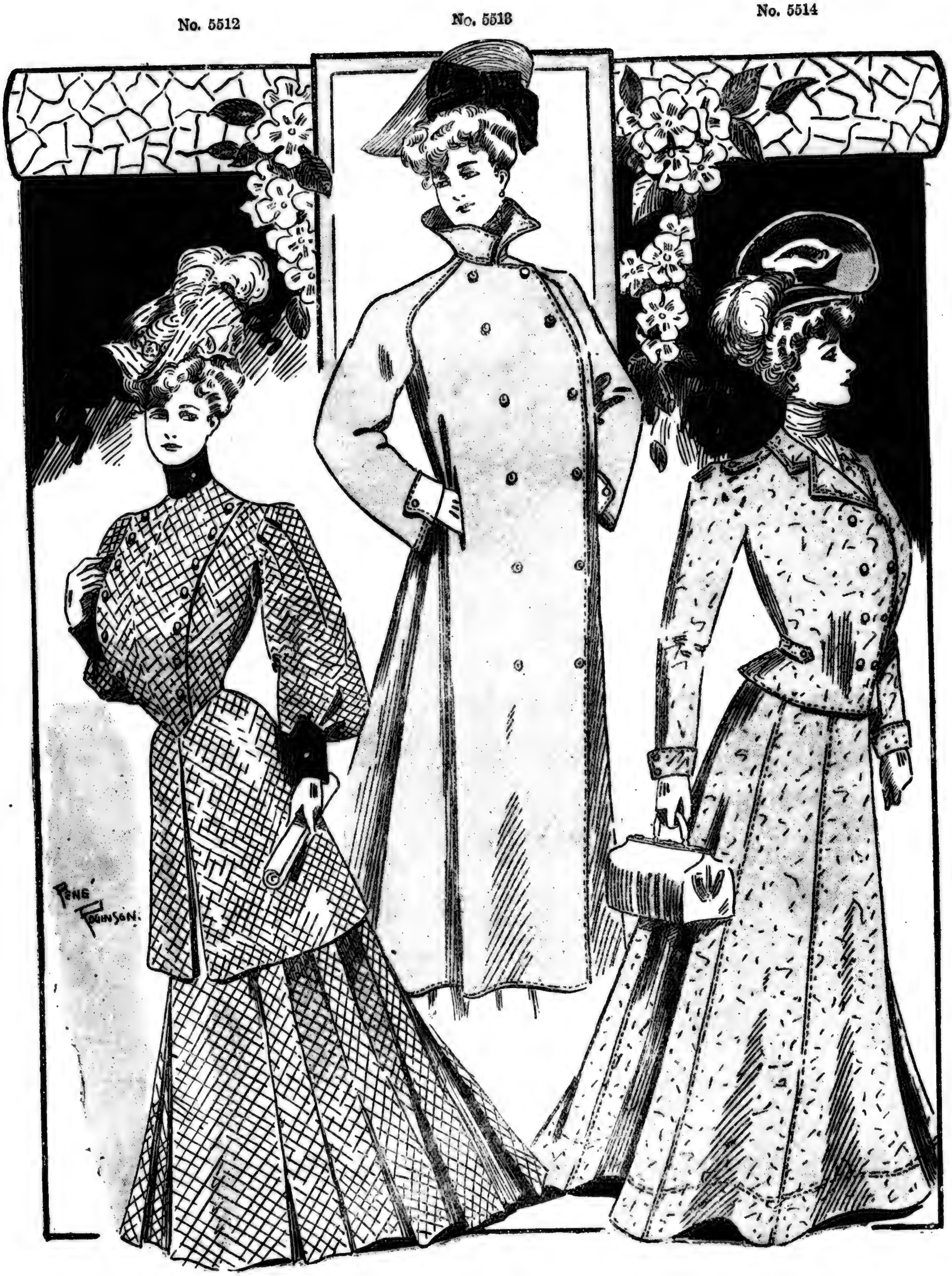
No. 5506. Boy's Nursery Suit or Overall.

Price of Paper Pattern, 6½d., post free, of Madame Myra, *10 and 11, Fetter Lane, E.C.*


No. 5507
No. 5508
No. 5509
RENÉ ROBINSON
No. 5510
No. 5511

STYLISH MILLINERY FOR THE EARLY AUTUMN.

For Descriptions see Pages 36 to 42.

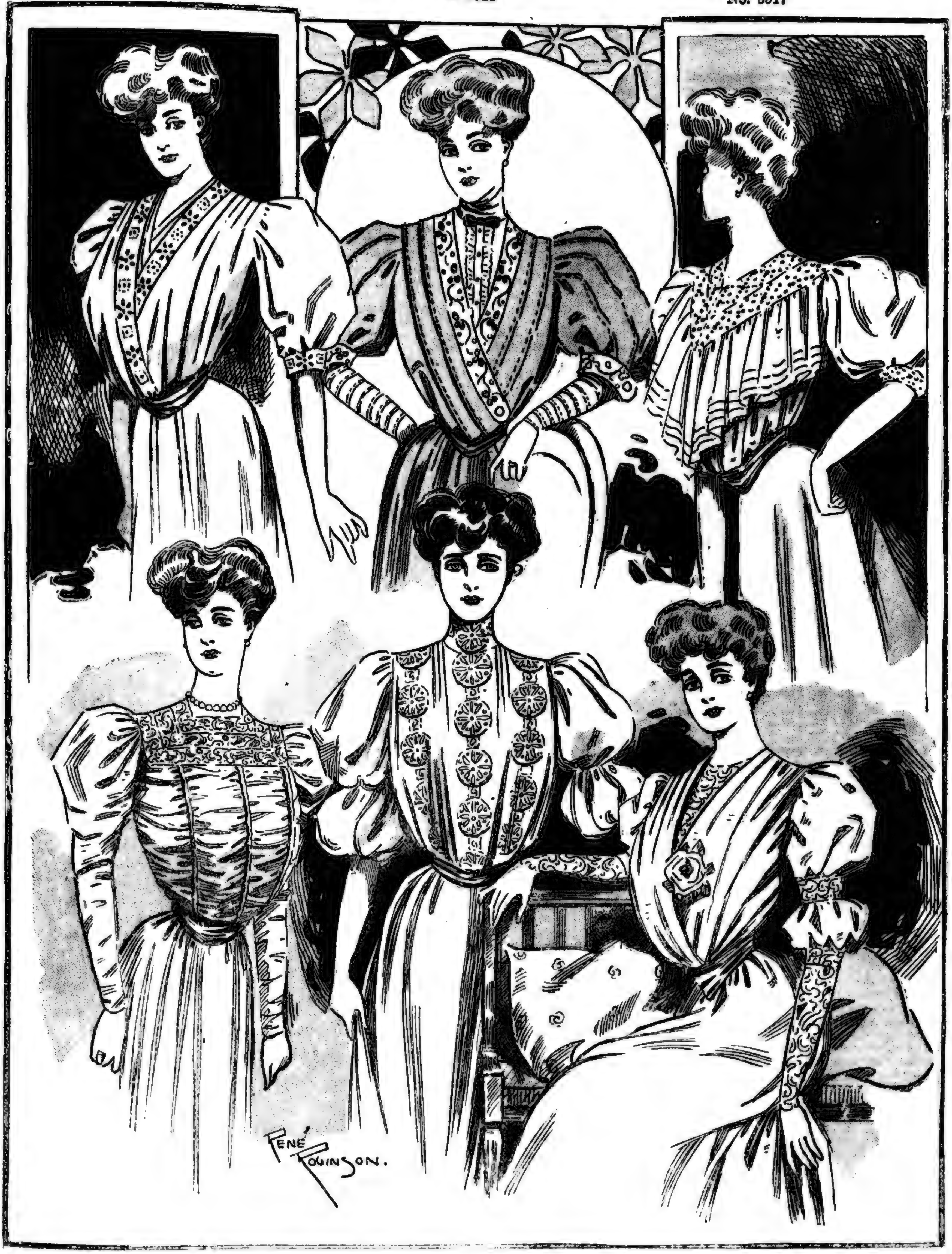

No. 5512
No. 5513
No. 5514
René Robinson

TRAVELLING GOWNS AND COAT.

For Descriptions see Pages 36 to 42

Price of Paper Patterns, Pleated Skirt, and Long Coat, each 1s. 0½d.; Skirt, Foundation Skirt or Short Coat, each 6½d., post free of **Madame Myra**, *10 and 11, Fetter Lane, E.C.*

No. 5515 No. 5516 No. 5517


RENÉ ROBINSON.

No. 5518 No. 5519 No. 5520

DRESSY AND USEFUL BLOUSES FOR THE EARLY AUTUMN.

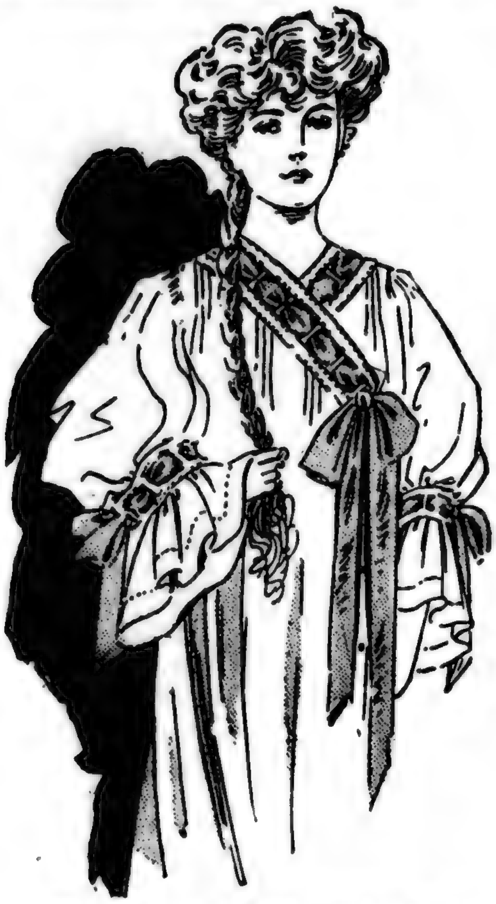
Descriptions see Pages 36 to 42.

Price of Paper Patterns, each 6½d., post free, of MADAME MYRA, *10 and 11, Fetter Lane, E.C.*

The Utility of the Princess Dress.

(See page 9.)

MANY people have the erroneous idea that a princess gown is suited only to high days and holidays, and that it is quite out of the reach of a modest dress allowance, because it can never serve as a "utility" dress—that *pièce de résistance* of a modest wardrobe. Yet if the many admirers of the princess gown will turn to page 9, they will see an admirable princess gown of black taffetas which lends itself to adaptability.



No. 5521. A Silk Nightdress.
For Description see Page 14.
Price of Paper Pattern, 1s. 0½d., post free, of Madame Myra, *10 and 11, Fetter Lane, E.C.*

What is the best fabric for such a gown? I lean to black taffetas, as being handsome and peculiarly fitted for mid-season wear, as it is cool for the hotter days we may yet expect, and yet which would not look out of place in absolutely winter weather. And in the matter of taffetas be careful to choose a *double-width* black taffetas (the Holborn Silk Market, Holborn Bars, E.C., has beauties at all prices), because single width materials are not best adapted to a princess gown—requiring so many added corners at the wide part of most of the breadths.

The gown is very well cut. It has two backs, with an added double box-pleat down the centre, which ekes out the material, and gives a beautiful sweep to the slight train of the skirt. There is a double side piece on each side, cut to flute at the skirt, a single-breasted two-piece left front and a doubled-breasted two-piece right front (the left front is cut on the right front pattern to the wheelmark). This gown hooks down the centre and then crosses to hook on the left, the lower part of the double-breasted right front being slipstitched to the left front. If the gown is lined, the left front is felled to the lining of the right front. But this gown looks best *unlined* (only lined as far as it is boned to the hip), worn over a well-made foundation skirt.

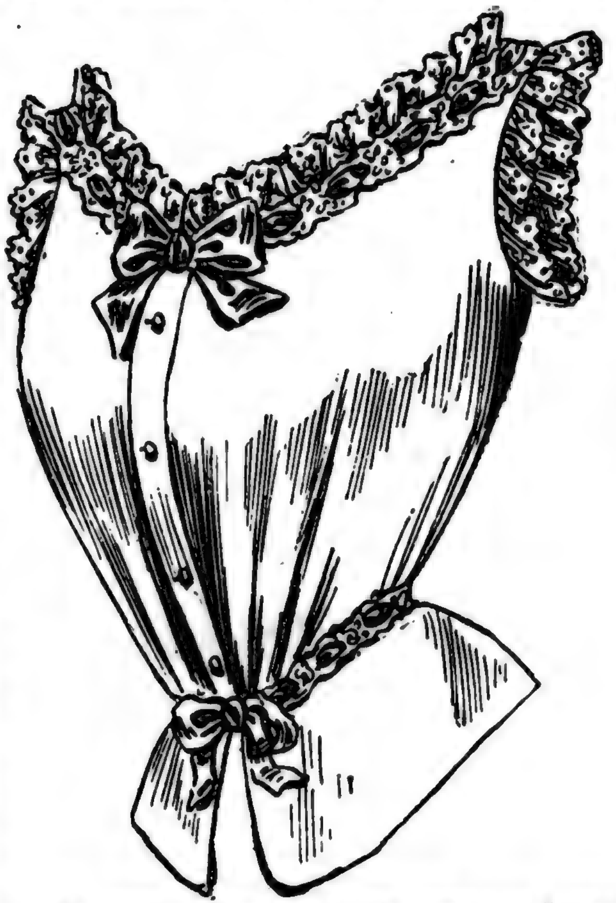
This dress can be worn as a tea-gown, with big lace collar and bare neck, the elbow sleeve with lace cuff and lace frill. It can serve as a dinner-gown, or, with filled-in neck, it can serve as a visiting or afternoon reception dress.

It can be variously trimmed. No. 5486 shows it quite plain—as to the dress itself—but for a filet of velvet ribbon down the right front and two velvet bows, with paste buckles. No. 5489, shows the same gown with an added decoration—a key-pattern of sequin net or silk jetted braid, as well as the velvet ribbon. This figure also shows how the decoration should continue round the neck, so that we can get change by removing any detachable collar we may have worn. This lovely gown will take 8 yards of double-width taffetas. The lower edge looks best untrimmed—the hem stitched if the skirts are unlined, felled to the lining if the top lining is continued to the skirt edge.

There is another alternative to the lining—to continue the lining to the skirt edge, but to finish silk and lining *completely apart* below where end the bones. Above this point, lining and silk should be made up together.

Now as to change. We can radically alter the appearance by wearing the belt shown at No. 5487 (where a good view is given of the back box-pleat); this gives the impression of a separate bodice and skirt. The belt should be wide at the back, narrow and pointed in front. It should be of taffetas, supported on bones, with a stiffened plaque of velvet at the back by way of ornament.

The sleeve (to the elbow) is prettily ruffled on a lining. It can have a series of detachable cuffs. No. 5486 shows stiffened large cuffs of taffetas decorated with a little taffetas frill, a row of velvet ribbon, and velvet buttons (to match the detachable collar). No. 5489 shows a simple cuff of stiffened velvet ribbon, paste buckles, and a lace frill, which looks well when no collar at all is worn. The detachable taffetas collar has added revers, all trimmed with a taffetas frill, a row of velvet, and velvet buttons. The back view of the collar is given at No. 5487.



No. 5522. Evening Cache-corset of Linen, Trimmed with Broderie Anglaise.
For Description see Page 14.
Price of Paper Pattern 6½d., post free, of Madame Myra, *10 and 11, Fetter Lane, E.C.*

We can have a series of chemisettes. Nos. 5486 and 5488 show a draped collar of silk muslin, the ends brought to the front and knotted, edged with lace. No. 5489 gives a pretty vest and collar of tucked muslin and lace.

Chemisettes or yokes (detachable) are best adjusted on a fitted underslip. A model without shoulders is shown in the right top corner of page 9, to the top of which a deep transparent yoke or chemisette can be tacked. This underslip can replace the cache-corset.

EMIGRANTS' INFORMATION OFFICE.

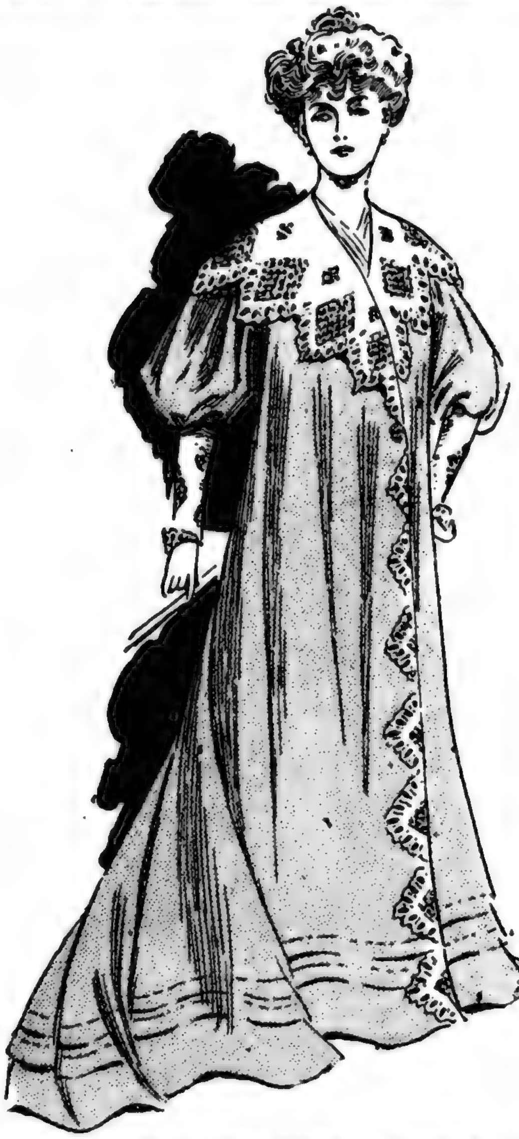
(31, Broadway, Westminster, S.W.)

The latest circulars of the Emigrants Information Office and the annual editions of the penny handbooks show the present prospects of emigration. Circulars may be obtained free of charge at more than 1,000 Public Libraries, Urban District Councils, and Institutions throughout the country. Intending emigrants (male or female) should write to the Information Office for any information they may require.

There is a good demand for skilled farm labourers in Canada, but those who are going should start as soon as possible, as new hands are not so readily taken on after harvest is over. The principal demand is for capable men and boys who understand farm work, milking cows, looking after cattle, horses, sheep, or pigs, killing and dressing animals, &c. The demand for more mechanics is not so great as for farm labourers; and owing to the large numbers that have already arrived there has been an excess of labour—especially of unskilled labour—in some places, such as Toronto, Winnipeg, Brandon and Victoria. Speaking generally, however, there has been good employment for skilled men in the building and manufacturing trades—the following having been especially busy:—carpenters, bricklayers, masons, painters, paperhangers, stone-cutters, boilermakers, shipwrights, bicyclemakers, wagonmakers, coopers, printers, tailors, &c. Coal miners have fair prospects in Nova Scotia and parts of British Columbia; female servants are wanted everywhere, both in towns and on farms. It is no use for anyone to go to Canada who is not prepared to work hard. Parents are warned against paying premiums to agents in this country for instruction for their sons in farming in Canada.

In the six States which compose the Commonwealth of Australia there is not much demand for more labour, and none of these States give any money assistance towards emigrants' passages except Queensland and Western Australia.

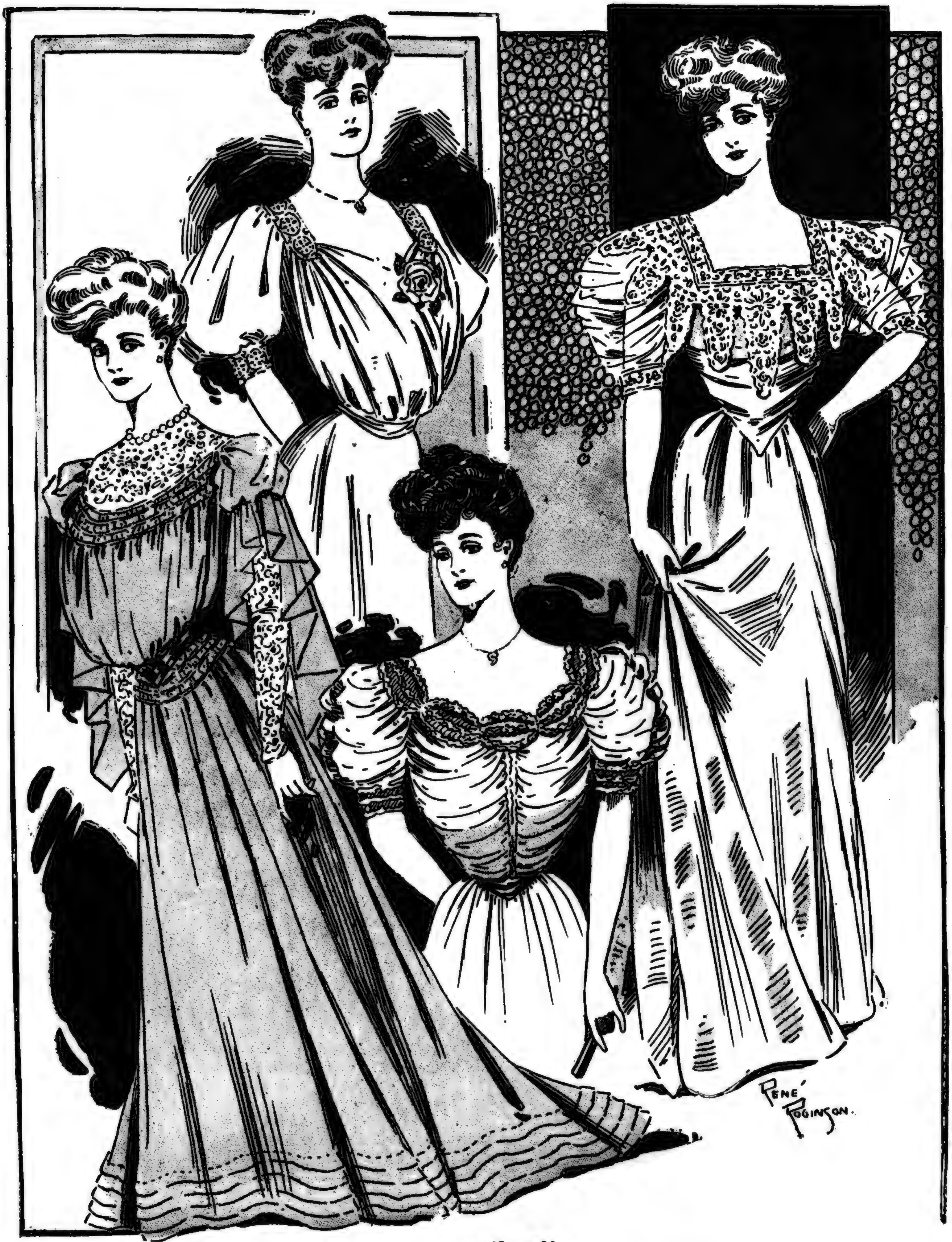
Female servants are in demand in most parts of Australia, but female factory hands are not recommended to emigrate. Clerks, (male or female) shopmen, or warehousemen are not wanted.



No. 5523. A Pretty Autumn Dressing Gown.
For Description see Pages 36 to 42.
Price of Paper Pattern, 1s. 0½d., post free, of Madame Myra, *10 and 11, Fetter Lane, E.C.*

Corsham, November 4, 1901.—"I write to tell you that I am very, very pleased with your journal."—C. P.

No. 5524 No. 5525 No. 5527


RENÉ ROBINSON.

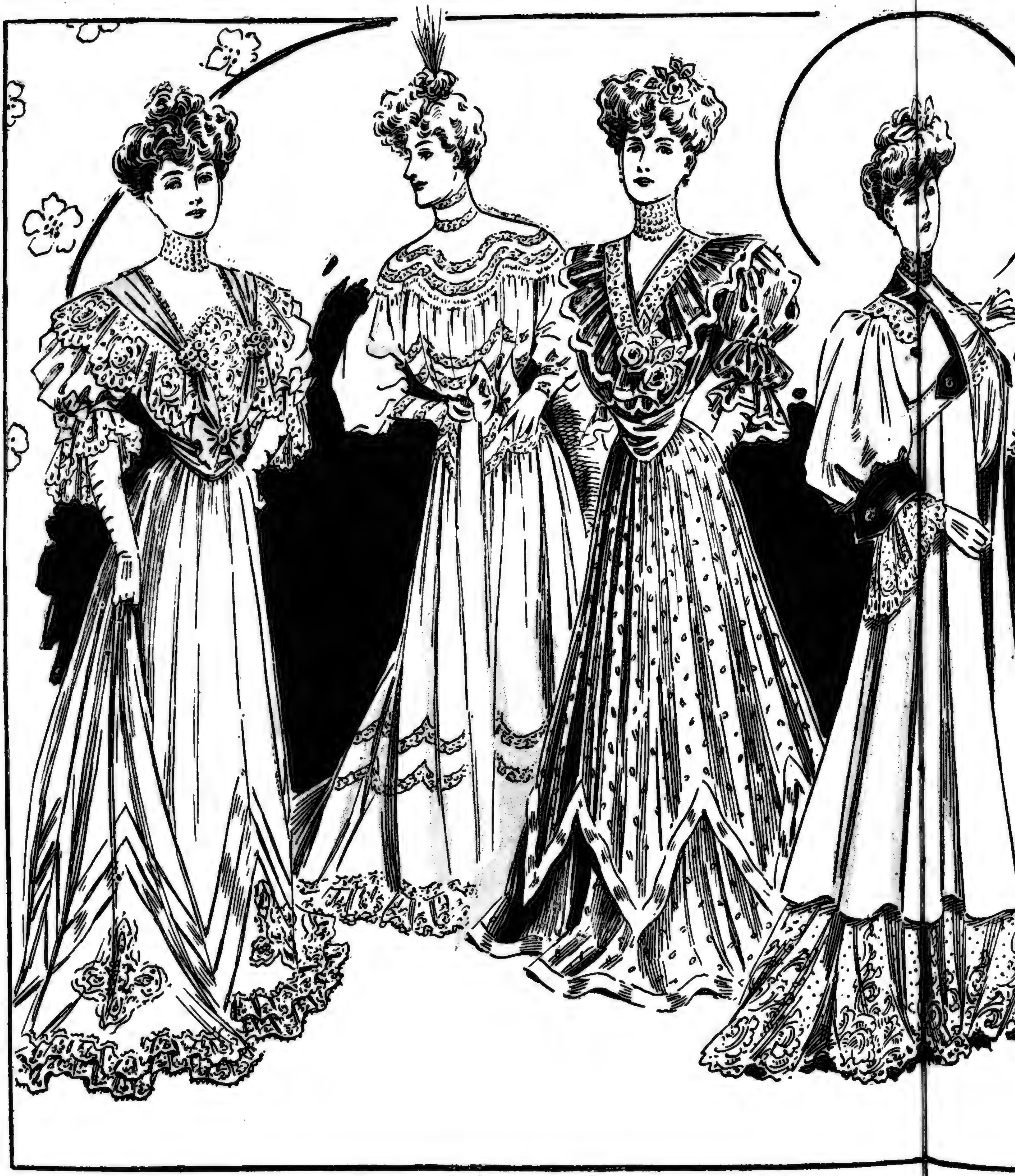
No. 5526

DEMIE-SAISON EVENING GOWNS AND BLOUSES

Descriptions see Pages 36 to 42.

Price of Paper Patterns, Skirts, Foundation Skirts, or Blouses, each 6½d.; post free, of MADAME MYRA, *10 and 11, Fetter Lane, E.C.*

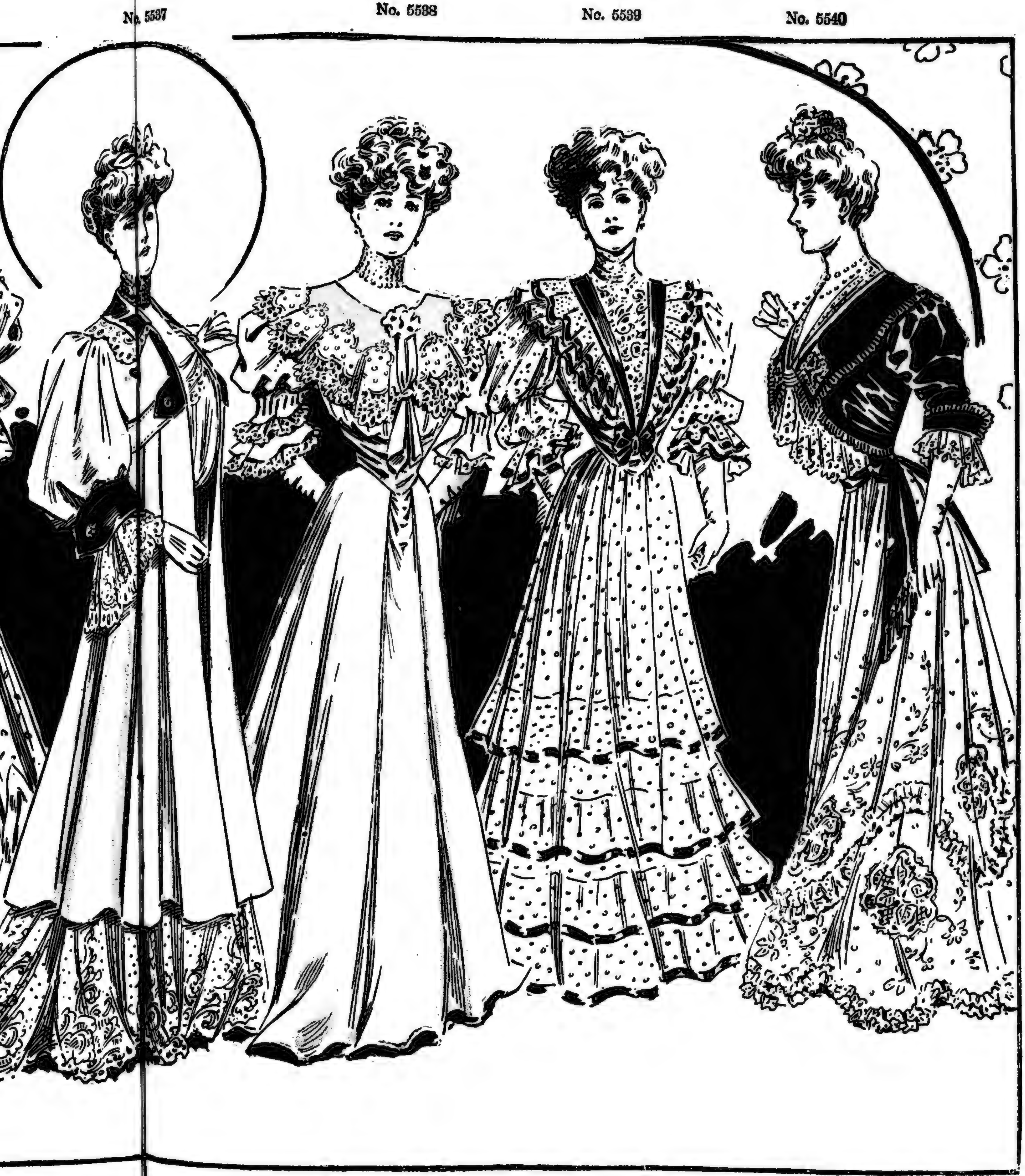
No. 5584 No. 5535 No. 5536 No. 5537



EARLY AUTUMN GOWNS AND WRAP FOR HOME D

For Descriptions see Pages 36 to

Price of Paper Patterns, Pleated Skirts or Coat, each 1s. 0½*d.*; *Skirts, Foundation Skirts, or Bodice*


No. 5537
No. 5538
No. 5539
No. 5540

D WRAP FOR HOME DINNERS, FIVE O'CLOCK TEAS, &c.

For Descriptions see Pages 36 *to* 42.

; *Skirts, Foundation Skirts, or Bodices, each* 6½*d., post free, of* Madame Myra, 10 *and* 11, *Fetter Lane, E.C.*

SPENCER LODGE

The Story of the Concertina Dress.

THE annual dance was one of the record occasions when the pupils of the two schools met together in a social manner; at all other times intercourse of any kind between the boys of Rutland College and the "young ladies" of Warwick House School was rigorously forbidden.

There was but one galling limitation—boys who could not dance were obliged to leave at half-past nine. This compelled a good many juniors to succumb, who, in order to make the best of a bad job, passed the precious hour and a half at the refreshment buffet, whence apparently they were able to extract the most satisfaction in the restricted time.

But the junior's was a miserable fate anyhow, and so Syd Bright reflected as he dragged on his nicely stretched Etons. Of course, if you had to leave at half-past nine, it meant that was just when the fun would begin. Syd regretted that he had despised dancing as an accomplishment, secretly resolving, however, that his ignorance of this polite pastime should in no way curtail his pleasure. He set forth for the party in a resourceful state of mind.

Never in his life before had Syd felt so shy as on entering the ballroom. There seemed to be millions of girls, beings of a bewilderingly superior kind, who tossed their curls and threw their satin feet about to show what pretty petticoats they wore. Syd felt horribly young and insignificant, longing yet not bold enough to approach these self-possessed apparitions of loveliness. He stood squirming on one leg, fidgetting the pencil nearly off his programme in his extreme embarrassment and staring awkwardly. He envied the temerity of the bigger boys, who pushed manfully among the bush of skirts asking for dances; he marvelled at the indifference of the other juniors, who were sliding and yelling at the further end of the room.

He stood blushing furiously, on the verge of precipitate flight, when his eye chanced to fall upon a little girl in a pink concertina dress sitting alone, a piece of hair, tied inconsequently with a pink ribbon, hung over one cheek, and her feet dangled within an inch or so of the floor; moreover, she betrayed not the slightest appearance of coquetry.

It was this last assurance that gave Syd confidence and, thus emboldened, he strode across and halted in front of her with a graceless bow.

She seemed blissfully unconscious of its inelegance, quite overcome by his sudden onset. She turned her head first to one side then to the other, glancing up with fitful little giggles.

"What is you name?" inquired Syd, bluntly.

"Doris," she whispered, still wriggling.

It sounded peculiarly appropriate coming from her rounded lips.

"Mine is Syd Bright."

Another giggle.

"I should like to dance with you," he said; "shall we?"

She nodded.

"Well, come on then," cried Syd, giving the pink concertina a tweak.

This she evidently regarded as fun, and laughed outright.

"Dance the polka?" she queried.

"No, it's a waltz. I can't waltz, can you? But we'd better try."

They began to twirl round one another happily, Doris bubbling and gurgling with delight.

"I've got a new dress on," she murmured.

"Have you?" responded he inadequately.

"Is yours new, too?"

"I don't wear dresses."

"Not new ones?"

"No, I'm a boy."

"I like boys," she said.

"So do I."

"Do you like girls, too?"

"I like you."

She laughed gleefully.

"Do you have jokes at school?" asked Syd.

"Oh, no."

"What do you do, then?"

"Rabbits and birds with a big pin."

"What do you mean?"

She only laughed again.

"You shouldn't tell stories," observed Syd, severely.

His partner began to whimper at this, and pushed the inconsequent lock of hair into her eyes with both fists.

"Oh, I say, for goodness sake, don't blub," expostulated he, ruefully.

The strange language only evoked further sobs.

"Look here," coaxed Syd, "if you don't cry we'll go and have some ices."

Doris readily recovered, all smiles again.

"Now, what do you do with birds and rabbits?" demanded he.

"Make them."

"Oh, Doris!"

"We do; we do them with a big pin," she persisted.

Too much annoyed to dispute such outrageous tales, Syd resolved to excuse her on account of her youth, and pulled her into the refreshment room.

"You *are* finiky!" he exclaimed presently, finishing up a third ice while she still toyed with her first. "Don't you like ices?"

"Um, I like ices," echoed she.

"Well, girls are funny," he mused, starting a cream bun.

"You are hungry," she remarked, without a spark of malice in her tone. But Syd flushed angrily.

"Look here, Doris, don't you be too cheeky," he muttered.

"Shoe's come off," announced Doris.

Whereupon Syd slid off the sofa, and, cramming the last morsels of bun into his mouth, went on both knees. He rescued the round-toed pink slipper, and, without much fumbling, succeeded in buttoning it on.

"Hullo!" he exclaimed suddenly, "it's nearly half-past nine. Will you wait here while I hide? I'll only have to hide till about —oh, quarter to ten. Will you stay here?"

She nodded, sucking the bowl of her spoon with round eyes of wonder.

Of course he ought to have mistrusted a promise thus lightly conceded, but he placed absolute faith in this fitful young person.

He saw her provided with a good-sized cake, supposing it would last out his absence, and, with a mysterious frown of warning, stole away.

Doris clapped her hands and nodded in a meaningless way as he slunk round the door, and these jubilant expressions he took for approbation of his daring.

He crept along the corridor and into the cloak-room, where, after a hurried search round, he made a dive towards a big overcoat, and wrapped himself safely behind it.

A few moments later the non-dancers arrived clamorously, and began to pull on coats and boots amid much clatter and babel of tongues, but no one mentioned his name. So far, at any rate, he had escaped observation.

It seemed an eternity ere they trooped out again, and even then Syd waited long after they were beyond earshot before venturing to emerge from ambush.

Then he made a dash for the refreshment-room.

But Doris was not there; she had forsaken him.

Syd, longing to pour his adventure into sympathetic ears, felt very near crying, but he turned away resolutely, determined never to speak to her again.

As he stalked, stiff with offended dignity, down the corridor, he caught sight of a pink concertina dress frolicking in front of a mirror. He despised women at that moment. Behold her vainly flaunting her furbelows for her own personal edification while knowing him to be exposed to peril—yes, positive peril, within a few yards of her! The faithlessness, the flippancy of it!

He remained debating between his wrath and inclination whether to march away or to scold and then forgive her, admiring her against his will. Just then one of the big boys, Randall, came into sight smoking a cigarette.

Syd retreated into an alcove for safety, keeping a suspicious eye on his fickle partner. She dimpled and laughed at Randall exactly the same as she had done for him, her head poised on one side in extreme naïvete.

Of course Randall stopped.

"Hullo, kiddy, what's your name?" he demanded airily.

"Doris," returned she. Precisely what she had told Syd himself!

"You seem jolly well satisfied with your own appearance, any way," remarked Randall, encouragingly.

Already she was bubbling over with glee, and, going up to Randall, pointed to his cigarette.

Randall bent down and submitted it for examination, blowing a whiff of smoke into her hair, which performance seemed to afford her infinite amusement. The operation was repeated several times. It was too much for Syd. Overcome with disgust, he slipped out of his hiding-place and down the staircase into the ball-room again.

As he entered, one of the masters spotted him.

"Hullo! Bright," he said; "what are you doing here? You can't dance."

"I know, sir."

"Why didn't you go back with the others, then?"

Syd hung his head.

"Well, you had better come with me now. I'm just off."

"Yes, sir," meekly.

As they went out they met Doris and Randall chatting amicably together.

"Good-night," whispered Syd sadly in passing.

But Doris was eating chocolates, and took no notice.

II.

Bright was standing before the life-sized portrait of a child in a pink pleated frock, with a wisp of yellow hair falling over one cheek.

Miss Sylvestre entered the room.

"Have you called about those cotillon favours?" she asked. "I feel so guilty!"

Bright turned to confront her.

"I am glad you forgot," he replied, smiling.

"It was careless of me, all the same."

"But, I think, typical."

"Won't you sit down?" she said.

"To be frank with you Miss Sylvestre, I did not come to seek cotillon favours, but others much less trivial."

"Oh, but the cotillon is going to be the prettiest thing in the whole evening."

"Very likely. I have to beg the prettiest thing in the whole world though."

His audacity was significant. She blushed.

"May I ask a question?" inquired he.

"Of course."

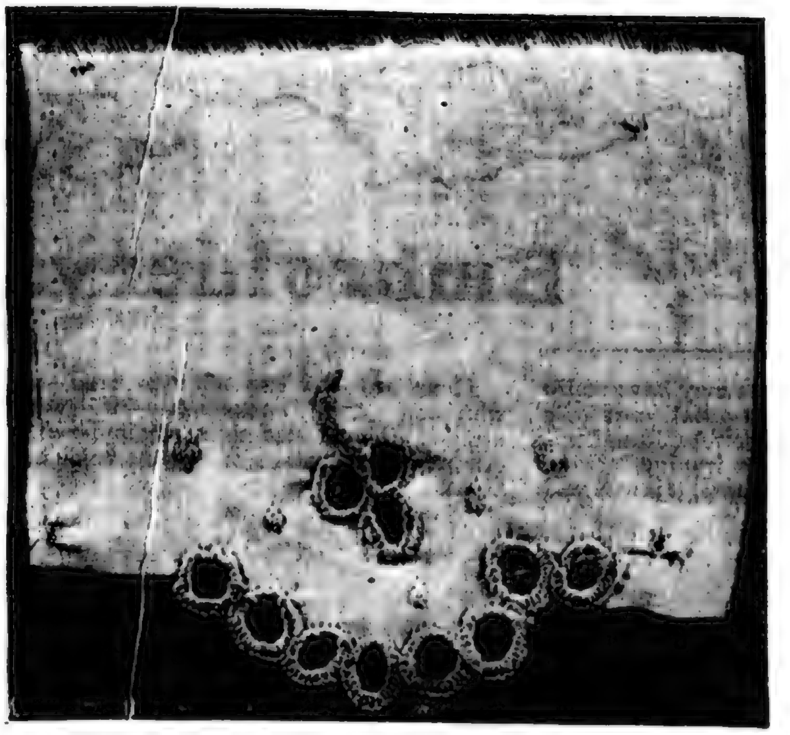
"This is the first time I have been in your drawing-room."

"Do you want me to apologise? I do not remember ever asking you to keep away."

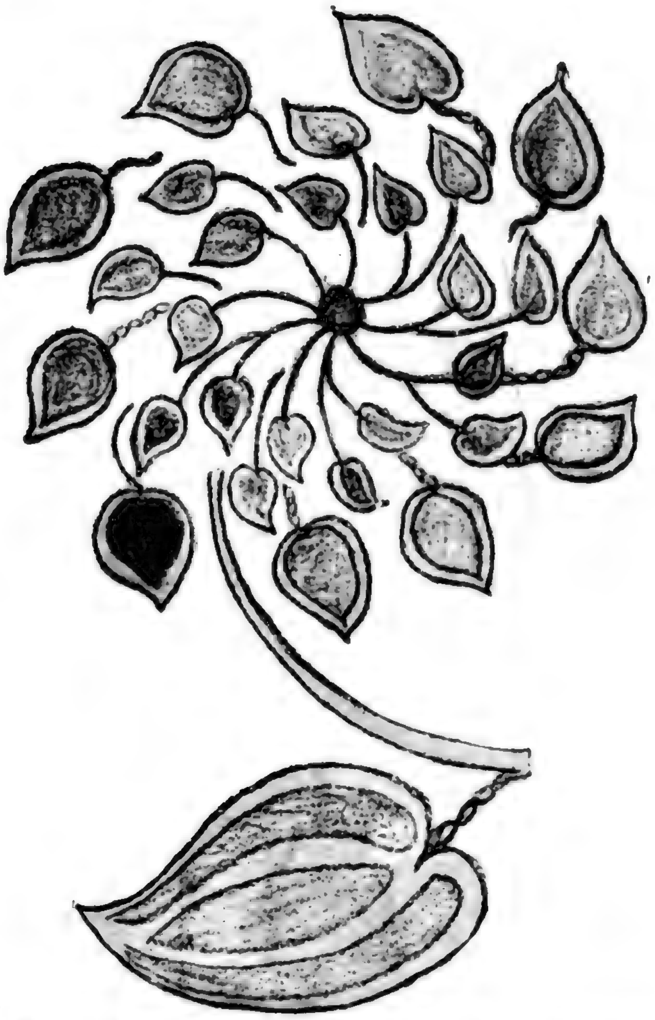
"It is the first time I have seen this portrait." He rose and stood before it.

"Well, that is not my fault either," protested she, laughing.

"I have taken your Journal for seven years and find it very useful".—L. Bradbury, 28, Gladstone Avenue, W. G., N.



No. 1.—Edging in Pierced Embroidery.
(For Description see Page 30.)



No. 3.—Spray in Pierced Embroidery, for Blouses Doyleys, &c.
(For Description see Page 30.)

"Is it you?"

"It was once."

"Ah!" He sat down again, bending his eyes upon his companion. "I am an impressionable person," he said. "History has an ugly knack of repeating itself. I am afraid to beg the favour after all."

She grew perplexed.

"That little girl," pursued Bright, "taught me my first mistrust of woman."

Miss Sylvestre arose to read the date at the bottom of the picture.

"She was five years old," she announced.

"So young as that?" returned Bright, provokingly.

"Please explain what you mean."

"I mean that at five years old, among a roomful of girls, she was the only one who attracted me. Eighteen years have elapsed, and I come across her again, during that time I have cared for no woman. Yet directly I saw you, Miss Sylvestre——"

"You are talking riddles!"

"I love you, then! You cannot misconstrue those words!" He had risen, and came to her side.

"But they are equally unanswerable," she complained.

"You want to give me an answer? Then tell me—do you care for me?"

"You should not have talked of mistrust," she murmured, evasively.

"It was necessary. You abandoned me."

She shook her head bewildered.

"You would laugh if I told you how much I had thought about that little girl in the concertina dress."

"But I never remember meeting you before, Mr. Bright."

"Perhaps not. One is apt to forget at the age of five."

They both laughed.

"How cynical you are," she cried. "And yet you ask me to believe you are in love."

"I don't think I used to be cynical—until I met you when you were five years old."

"You are flattering me with a strength of personality I can scarcely believe I possessed at that age."

"I hope I have given you credit for a lot that was untrue."

"This is all too absurd! What is it you want?"

"The little girl in the concertina dress."

"She no longer exists."

"I have always wanted her. She left me when I wanted her most—she forsook me to flirt with someone else."

"At five years old?"

"Is she then more likely to do so now?"

"I never flirt."

"Exactly why I fell in love with you. But then, I never suspected Doris would either."

"Mr Bright, *will* you explain to me what you mean by all this, please."

"I will grant your request on one condition only—that you satisfy mine."

"I am dreadfully curious," she admitted.

"Of course. Curiosity is a feminine essential."

"You are taunting."

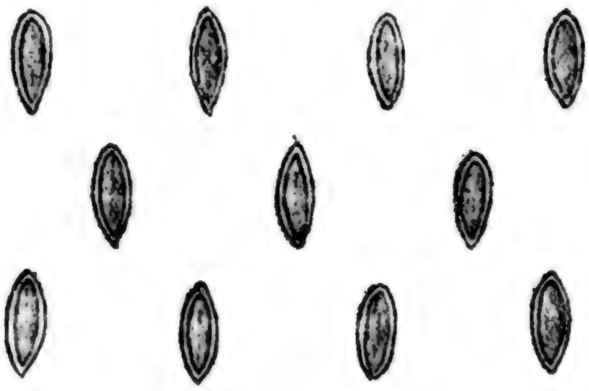
"I am a lover, and impatient."

"I am a woman, and more so."

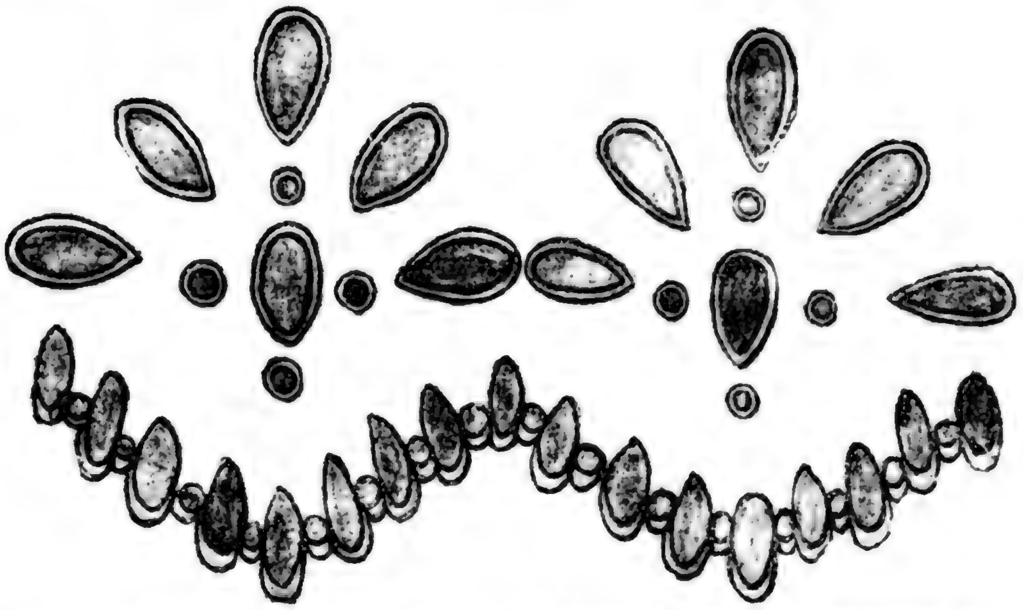
"Then I may tell you the history of the concertina dress?"

"I am afraid I shall have no peace of mind now until I hear it."

"That is good news," replied he promptly, "for your peace of mind promises to ensure mine."



No. 2.—"Powdering" for Silk or Cashmere Yoke in Pierced Embroidery.
(For Description see Page 30.)

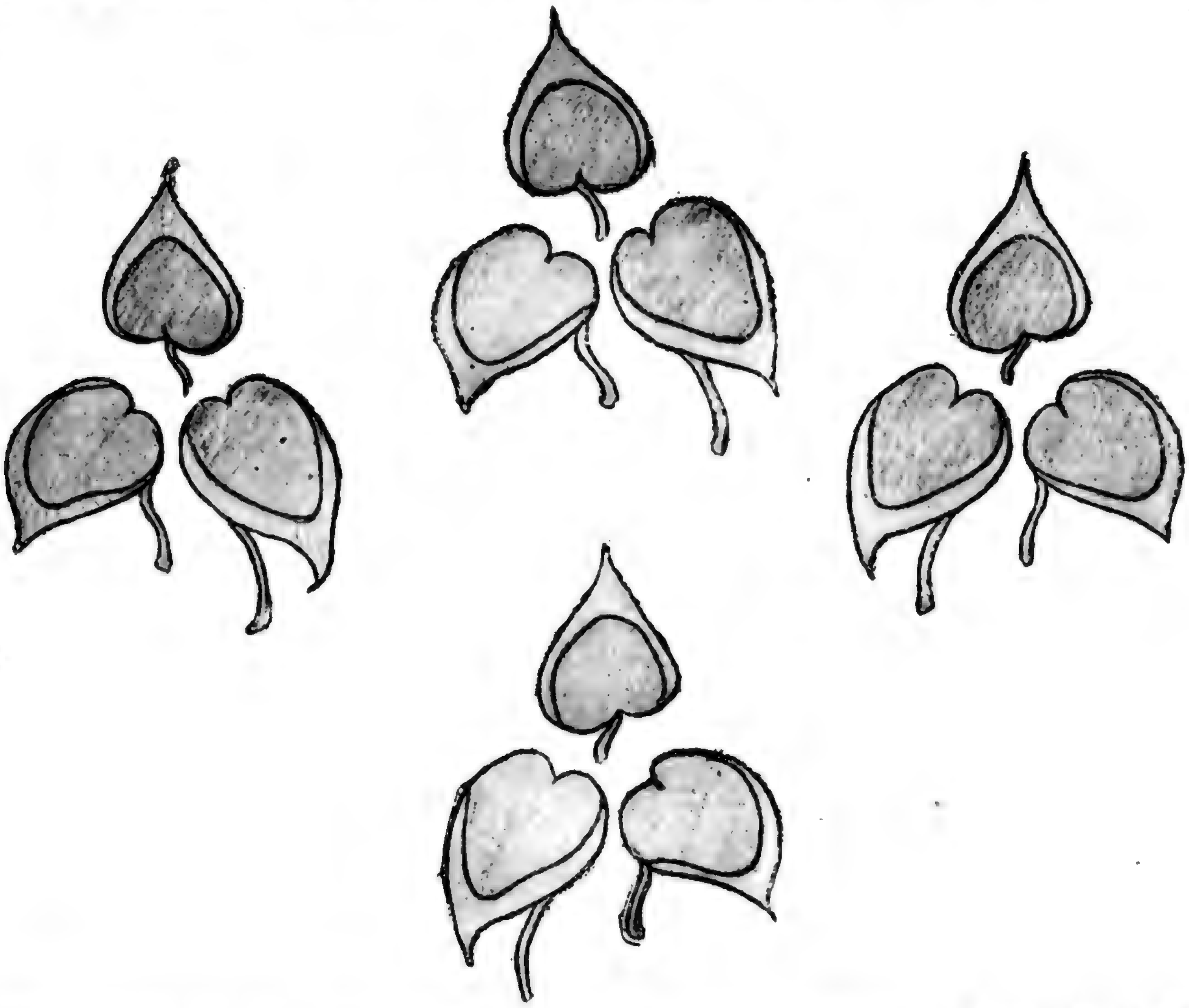


No. 4.—Edging or Flounce in Pierced Embroidery, for Silk, Cashmere, &c.
(For Description see Page 30.)

"I have used 'Myra' for nearly nine years and find it the best of all dressmaking journals."—M. M.

Pierced Embroidery.

BRODERIE ANGLAISE, or Pierced Embroidery, shows no sign of losing its popularity. Indeed it is to be very much worn this winter on cloth, silk, and cashmere dresses. It is so very beautiful and useful a form of needlework, and one that specially appeals to anyone who can sew, and girls who make their blouses at home may have really pretty and valuable ones by the application of their taste to this work, it being most serviceable and will stand any amount of cleaning and ironing, looking new every time—presuming, of course, it is well and thoroughly worked. What could be more beautiful than a soft silk blouse embroidered in pierced work?



No. 5.—Design for a Tea Cloth in Pierced Embroidery.

For Description see this Page.

We are most familiar with this revived embroidery in the form of frills, &c.—for white washing skirts and underwear—as it was used in the old days, before the use of machine-work, which, though cheap to buy, does not last anything like the time of hand work. We often wonder if the present generation realizes what a constant and everlasting condition of mending it is always in. Articles are ceaselessly worn out, alas! nothing is made to last nowadays. We hope it is good for trade, but the spirit of the times is decidedly restless and nervous, and repose is almost a lost art!

Pierced Embroidery is being worked in almost any material that is closely woven, and applied to any article—blouses, soft silk, cotton or linen, articles of underwear, skirts, camisoles, etc., children's frocks and underwear, collars, cuffs and belts. Finally, afternoon teacloths and serviettes, worked on linen with linen thread, are lovely, and quite uncommon.

There are but two stitches used—overcast or whipping and buttonhole—in working our designs, though flat satin stitch is only used to ornament the surface of the material between the holes.

Manner of working No. 1: Take the scissors and cut the material in a straight line down the centre of one of the little rounds; now take a needleful of the thread or silk that is to be used for the embroidery and whip roughly all round, taking care the material is turned under so no loose threads may be visible, then whip or overcast, with the exception of any part that forms the edge of any article—indicated by a double line—and this is invariably buttonholed. The small stem to the trefoil is worked in rope-stitch, and the little dots satin-stitch. (See page 29.)

No. 2 is very easy, being a powdering only. It can be merely overcast all round or buttonholed. The soft silk saddle of a blouse would be pretty worked like this. (See page 29.)

No. 3, which gives the idea of a begonia leaf, is a very handsome design for a linen tea-cloth. It is worked in over-casting buttonhole (where the double lines are), and the stems in flat satin stitch, worked in coarse linen thread, and the cloth hemstitched all round. It makes an admirable piece of work when finished. (See page 29.)

No. 4 is an edging for a blouse, and is worked like No. 1, the edge of course being buttonholed. (See page 29.)

No. 5 is a very pretty and uncommon spray, worked in over-cast and buttonhole stitches, the short stems on the flower being worked in chain or picot stitch, and the long stem in flat satin stitch.

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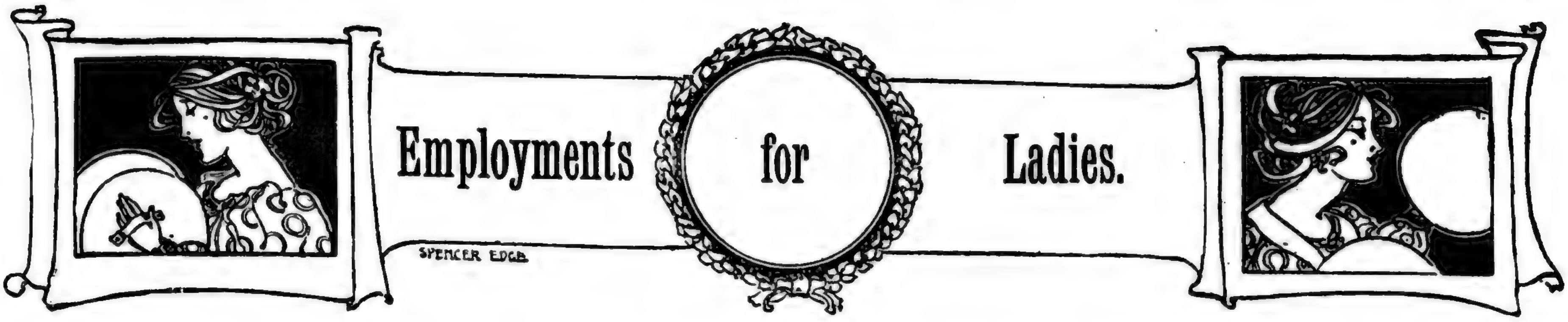


Employments for Ladies.

The following hints, taken from "Women's Employment," the admirable little paper I have so often recommended to my readers, may fitly finish my remarks on this subject. "In planning the laundry rooms, space must be left for a large, dry, well-ventilated cupboard for the stores; there should be a strong lock and two keys, one, of course, for the manageress, the other one for the forewoman; no one else should have access to the cupboard. A plainly-written list of all the stores should be hung up in the cupboard, and a daily list kept also of any that have been given out.

"The stores should consist of soap, soda, starch, blue, ammonia, borax, salts of lemon, wax, bleaching liquid, a patent water softener, special cleansing soap, powder paste, a good disinfectant, machinery oil, screws, nails, hammer, and any tools that may be needed for small repairs. Coal, coke, and wood must also be stored in a separate place.

"It is a good plan to have a clearly type-written list hung up of any poisons used in the laundry, and their antidotes should any mistakes occur. A supply of carron oil, some disinfectant, lint, oil skin, finger splints, finger, and other bandages, linen rag, smelling salts, sal-volatile, poison antidotes, a small sponge, a sharp pair of scissors, needles and thread, and a thimble should be kept in a tightly-covered receptacle.

"If the manageress or forewoman has a knowledge of 'First Aid' so much the better, as where there are several workers little mishaps are apt to occur, especially if machinery is used.

"The staff for this kind of laundry . . . should consist of (to begin with) a thoroughly qualified forewoman, a book-keeper (unless this work is done by the manageress), a wash-house man, who must understand the work of a gas-engine (if one is used), a boy who should attend to the fires, the cleaning of stoves and windows, and the sorting-room and wash-houses; he should also collect and deliver the linen round the immediate neighbourhood with the perambulator. A good sorter and packer, with a young girl under her, a woman for the small wash-house; these three should also assist in the drying, folding, and other departments. Two good ironers (who should understand gas machines), and two or more young girls, a van man who will go the long rounds; he must understand stable management, and the care of a horse.

"The hand ironers should be paid by the piece, as far as possible, and the giving out of the work should be done by the forewoman. Prices vary, of course, according to locality. . . . It is necessary to ensure the customers' property against fire and burglary during transit to and from the laundry, as well as while it is on the premises."

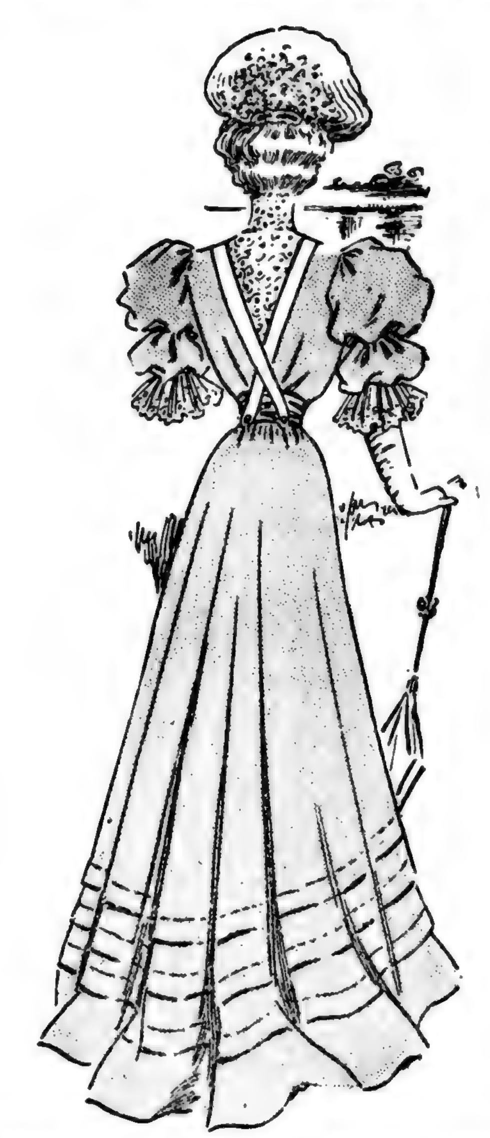
HOW TO BECOME A MANAGERESS.

Having dealt with the laundry and its management I now turn to the career of a woman who intends to qualify as a manageress.

"Manageresses to qualify undertake a three or six months' course of practical training in a good laundry, the fees for which are usually £10 10s. At the end of her training, if capable, the manageress under whom she has trained assists her in obtaining a suitable post as manageress, or forewoman of a department. At present, provided a pupil shows herself hard-working, tactful, just to the employés, and business-like it is not difficult to find her a post of some kind or other. The future rests entirely on the pupil's capabilities, and how she acquits herself in this first post. The supply of good and reliable manageresses at present does not meet the demand, but the laundry industry, like almost every other industry or profession, is overstocked with incompetents. Success depends entirely upon the capabilities of the individual. Competition among laundries is very keen, especially in London, and to run a laundry successfully at a good profit requires a thoroughly capable business woman, with a sound practical knowledge of the work."

Finally, I will add my quota of amateur experience to the experts' opinions from above.

I believe that ladies who thoroughly understand the work would do well if they started in the country. I know at this present time a place crowded in the summer, and with many fine houses, and a very good class of residents, where a skilled, fine laundress would have as much work as she could do.



No. 5541. A Smart Cashmere Afternoon Gown.

For Description see Pages 36 to 42.

Price of Paper Patterns, Skirt, Foundation Skirt, Coat, or Bodice, each 6½d., post free, of Madame Myra, *10 and 11, Fetter Lane, E.C.*

Those who do not feel inclined to go in for expensive plant, machinery, &c., could devote their attention to the finest work—to collars, shirts, blouses, dresses, and those little etceteras of dress which are so mercilessly treated, and so often lost by the average laundress. Very few hands would be required for this work. And many ladies who are compelled to live quietly, but who feel themselves full of activity, and who would fain add to a slender purse, might well consider this mode of a livelihood.

I am convinced if they do their work well, and are reliable and punctual they will never want employment.

Any lady who has taken up this work, and would send me her opinion on it, I should be glad to hear from, as personal experience is worth many tons of advice.

FREE REGISTER.

No. 373.—Experienced needlewoman wishes for orders for work. Ladies and children's dresses; blouses, smocked frocks, underlinen by hand or machine. Bathing dresses, sun-bonnets. All kinds of crochet and knitting. Bazaar work. Approval. References.

ANSWERS TO CORRESPONDENTS.

NOTE.—All letters should be sent to Miss Winifred Jones. Correspondents are especially requested to observe this, as otherwise delay inevitably occurs.

Will correspondents kindly take note that under no circumstances will a private reply be sent unless a stamped envelope and twelve halfpenny stamps be enclosed? And any queries must be accompanied by a stamped addressed envelope. So many letters have reached me asking for a reply and enclosing no stamps or stamped envelope that I am obliged to make this announcement. Answers crowded out of the paper will appear the following month.

Orders for Work Wanted (A. B. C.).—Many thanks for your courteous letter. No, I certainly do not think people are afraid of sending work to you because you are an invalid. It is a thing that should make special appeal to the kind-hearted. Here are some addresses that might be of use to you: Ladies' Work Society, 31, Sloane Street, S.W.; Working Ladies' Guild 251, Brompton Road (an introduction by an associate is absolutely necessary); The Gentlewoman's Work Society (formerly the Crystal Palace Needlework Society), depôt, 55, Church Road, Norwood; Hon. Sec., Miss H. Hetley, Beaufort House, Church Road, Norwood; Gentlewomen's Self-Help Society, 17, Conduit Street, and 20 and 21, Maddox Street, W. (Manageress, Miss Holmes). Let me know if any of these are of use to you. I am putting a notice in for you.

Dresses to be Made (Mr. R.).—As these are so far away should much like to know how the dressmakers—or rather which of them—I recommended suited you. Did you and they like the designs I selected?

* * *

THE NEWEST "PLASMON" INVENTION.

There are few hard workers, mental or physical, left in the world, who do not appreciate the value of Plasmon, be it in the shape of cocoa, biscuits, or in its simple powder form. The latest preparations made by the very enterprising International Plasmon Co. are those of Plasmon Custard and Blancmange Powders. The Plasmon Blancmange contains the carbo-hydrates and proteids in the necessary proportions to make a perfect food, whilst it is so delicately flavoured that it is particularly palatable. No eggs are required with the Plasmon custard powder, and it is, therefore, very economical, at the same time being a far more valuable food than ordinary custard, since Plasmon is fifty times more nutritious than milk. Packets of both these useful powders should be added to the shelf of every well-kept housewife's cupboard.

Reigate.—"I beg to state that your patterns and book are a great help to me and to my trade generally."—E M. Poole.

They are also sold in assorted packets of fifteen, at 1s. 6d., post free.

MYRA'S LIBRARY OF NEEDLE-WORK.

The Handbooks are published at ONE PENNY EACH (1½d. post free).

An Important Series of HANDBOOKS, plentifully illustrated, dealing with all kinds of PLAIN AND FANCY NEEDLEWORK, for Amateur or Professional workers.

No. 1, SEQUIN AND JEWEL EMBROIDERY.—This handsome handbook contains over 20 Illustrations and full descriptions for making this new and beautiful style of Art Needlework. The most expensive Sequin trimming can be made at very small cost.

No. 2, WOOL CROCHET WORK (PART I.).—Contains 45 Illustrations. Full descriptions for making more than 20 useful articles for Ladies', Children's, and Gentlemen's wear. The descriptions are carefully prepared, and are thoroughly reliable.

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No. 5, SMOCKING (PART I.).—Contains 28 Illustrations of this very pretty and useful form of needlework, which is invaluable in working children's clothes, ladies' blouses, shirts, &c., in various silks and cottons.

No. 6, COTTON KNITTING.—29 Illustrations. How to knit Shamrock, Palm Leaf, Cockle Shell, Seed Point and Diamond, Maltese, Cingalese, and Heart Lace, Greek Insertion, Pomegranate Border, &c. Also complete designs for Lace Collars, D'Oyleys, &c.

No. 7, ORIENTAL EMBROIDERIES.—This handbook has been prepared by an expert, and contains very beautiful and original designs in Egyptian, Algerian, Bulgarian, and Hungarian Embroidery. 59 Illustrations.

No. 8, STOCKING KNITTING (PART I.).—22 Illustrations. Is an exceedingly practical and instructive pamphlet showing how to knit the different styles of toe and heel, ladies' stockings, gentlemen's socks, and children's night socks..

No. 9, MACRAME LACE.—Contains 27 Illustrations of this most ancient of crafts. Many novel and pleasing designs are given, and the working is carefully described and clearly illustrated.

No. 10, COTTON CROCHET.—An excellent guide to the making of Lace D'Oyleys, Borders, Edgings, and Greek Insertion. 21 Illustrated Designs.

No. 12, CANVAS WORK.—Illustrated by 32 engravings. Contains many beautiful designs that can be applied to a variety of purposes.

No. 13, STOCKING KNITTING (PART II.).—Deals exhaustively with gentlemen's cycling stockings with ornamental tops, ladies' decorated stockings, clox, openwork fronts, &c. 12 Illustrations.

No. 14, SIMPLE EMBROIDERIES.—Contains 29 Illustrations of simple but effective embroideries worked on such ordinary and easily-obtained materials as cretonne, huckaback, glass cloth, &c.

No. 15, WOOL CROCHET WORK (PART II.).—14 Illustrations. Very pretty designs for working Shawls, Sofa Rugs, Ladies' Vests, Tam-o'-Shanters, Infants' Jackets and Shoes.

No. 16, FILET GUIPURE LACE.—Contains some very beautiful designs. The working is simply described, and the merest novice could not fail to understand the very careful designs and sketches (27 in number) which accompany the letterpress.

No. 17, CROCHET LACE.—20 Illustrations of Link Pattern, Maltese, Diamond, Fan and Braid Lace. The descriptions are carefully written, and some very handsome designs are given.

No. 18, LACE BRAID WORK.—Illustrated by 32 engravings. Describes the working of Picotina, Honiton Lace, Pompadour, and other Embroideries suitable for Tea and Sideboard Cloths, Duchesse Table Covers, Sachets.

No. 19, WOOL KNITTING.—How to knit Babies' Boots, Gaiters, Socks, and Bonnets, Shawls, Underskirts, &c. 20 Illustrations.

No. 20, RIBBON and OTHER EMBROIDERIES.—Contains a variety of designs for Tea-cloths, Table Centres, Tea Cosies, Nightdress Cosies, Cushion Covers, &c. 27 Illustrations.

No. 21, SMOCKING (PART II.).—Illustrated by 29 engravings. Contains some very pretty, effective, and useful designs for all classes of material.

No. 22, DRESSMAKING (PART I.—THE BODICE).—Treats of the Choice of Materials, Self-Measurement: Cutting, Fitting, Pressing and Boning Bodices. Illustrated by nearly 30 diagrams.

No. 23, EMBROIDERY STITCHES.—This handbook tells the worker what materials will look best, and what stitches are most suitable. It contains 103 illustrations, which are so clear that the merest tyro cannot fail to understand them.

No. 24, DRAWN WORK (PART II.).—Contains 40 Illustrations of Faggot Stitch, Herring Bone, Clusters, Fringes, Wheels, Point de Reprise, &c., &c.

No. 25, STOCKING KNITTING (PART III.).—Contains many pretty fancy Stockings and Socks for Ladies and Children; also Socks for our Soldiers, and for charitable purposes.

No. 26, WOOLLEN COMFORTS FOR SOLDIERS AND SAILORS (well shaped, quickly made); Balaklava Helmets, Cholera Belts, Tam-o'-Shanters, Socks, Guernseys, Cardigan Jackets, &c.

No. 27, WOOL CROCHET WORK (PART III.).—A very interesting number for home use. It contains illustrated directions for making Doll's Petticoats, Combinations, Drawers, Stockings, Cape, Hat, Shoes and Outdoor Costume, Petticoat for a Girl, Ladies' Slippers, Knickers, Shawls, Knee Cap, Gentleman's Waistcoat, &c., &c. 13 illustrations.

No. 28, SMOCKING (PART III.).—Contains an entirely new set of designs for the Ornamentation of Dresses, Blouses, and Children's Frocks, Pinafores, and Cloaks. Is illustrated by 30 engravings.

No. 29, KNITTED WOOLLEN GARMENTS FOR INFANTS. This work is entirely devoted to Children's Knitted Woollen Clothing. Every design has been carefully worked out from the actual garments, and is fully described and illustrated. The contents comprise Infant's Vest, Jacket, Hood, Boots, Vest with Sleeve, and Overall. 13 illustrations.

No. 30, PILLOW LACE FOR BEGINNERS.—21 Illustrations, all fully described. This work deals chiefly with Buckinghamshire or Torchon, a very pretty and simple lace.

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BEETON and Co., Ltd., 10 and 11, Fetter Lane, E.C.

Home Decoration.

THE COUNTRY COTTAGE.

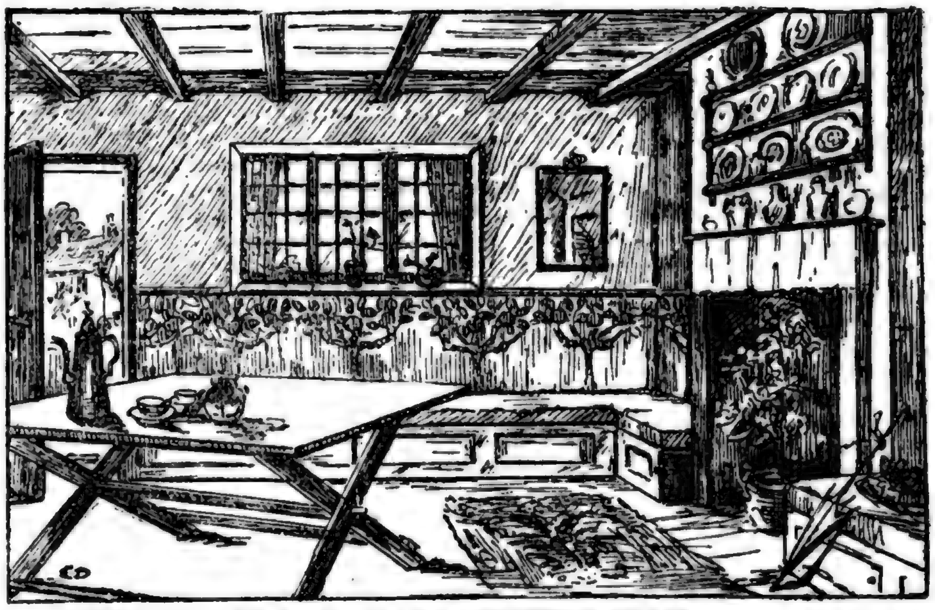
THE demand for cottages by ladies of small independent means is so great just now that small houses in the country are at a premium, and it looks as if the labourer would be driven to take up his abode elsewhere. Such ladies generally hope to accommodate (as paying guests) one or two ladies of similar means for holidays, week-ends, &c., to eke out their over-slender income, and it would be hard to fancy a more refreshing oasis in the turmoil of town life than a primitively charming cottage to which town workers could repair from Saturday to Monday throughout the spring and summer, the early autumn, and even part of the winter months. The yearly rental of such a cottage is a trifle. Now, while on one's travels, is the time to look round and seek out such a cottage, as the summer tenants have now vacated them.

But the charm of the cottage must be primitive. The little place must not be elaborated and "improved," or its whole attraction departs.

The chief points to bear in mind when furnishing and decorating a country cottage are, firstly, to preserve its characteristic simplicity; secondly, to see that all the furniture is of such a nature that it can be easily stowed away when the cottage is not in occupation; and, thirdly, to have no materials that will deteriorate under the effects of sun or, possibly, damp.

The more old-fashioned and really "cottagey" the little abode is the more lovable it will be, and the greater change will it provide from the luxuries of modern life temporarily abandoned by its "guests"

Our imaginary cottage boasts but one sitting-room besides the little back kitchen, and this, as our sketch shows, "gives" straight on to the patch of garden. The door must be made to fit well by means of rubber tubing, or else it must be admitted that the arrangement would have its drawbacks. But can anything more idyllic be imagined than sitting at breakfast in such a little "parlour" on a bright summer day, the door set open to allow the sunshine to enter in company with the scent of old-fashioned flowers? A wall paper should not be permitted in this little room, but the walls should be washed cream, which can be easily and cheaply kept fresh. The monotony of the walls is broken by a strip of coarse stencilled linen, which runs round two sides of the room. This I fancy a rather pale green, with orange trees of a darker shade embellished with fruit of the natural colour, and these touches of orange would be repeated in a deep linen frill hanging over the insignificant mantelshelf. Under this dado affair is a low green-painted wooden seat, extending from the door round the corner to the fireplace, and continued on the other side as far as the opposite corner. This seat can be arranged in the form of small cupboards, which would be invaluable storing-places for small odds and ends when the cottage is shut up. The seat is fitted with a flat cushion, and this would naturally be put away before the place was shut up for the winter. A folding trestle table is shown, which can be easily tucked away or even stored in an outhouse with impunity. Some rush-seated chairs and a useful cupboard fitted into one of the corners not shown in our sketch completes the parl our furniture. In this climate one feels the comfort of a fire on many a spring and summer evening; and as the domestic staff of a week-end cottage must necessarily be small, I advocate the fitting of a modern grate into the sitting-room. This is a permissible liberty to take with the cottage, saving as it does an immense amount of labour; and if the grate is chosen with discrimination there is no need at all for it to look out of harmony with the rest of the room.



THE COTTAGE SITTING-ROOM.

Over the mantelpiece is a narrow-shelved dresser to hold some bits of old blue china. This, and perhaps some glazed pottery, is all the cottage needs for ornament. As to the sitting-room floor, one might do much worse than leave the red tiles which are probably found in the cottage, adding a few rugs for warmth.

Cottage windows are small, and must not be killed by kindness. The most sensible treatment is to have a little dark green blind for night, and to leave the window unadorned save by short curtains of spotted net. Having two sets of these for each window ensures their being always fresh. Serge can be used in the winter.

To paper or not to paper is a question for the bedrooms. A pale green distemper would have undeniable charms, besides the practical advantage of being easily and cheaply renewed. On the other hand, I like to picture one of the old-fashioned doll's-housey papers which have been resurrected this year, and a chintz-like trellis pattern in particular fills my mind's eye while I try to give the casting vote in favour of distemper. If, as is generally the case in "real" cottages, the bedrooms have sloping attic walls, the coloured distemper or wall paper shoud be carried up these slopes. Some people have them washed with the ceiling, but this tends to apparently lower the walls, and also accentuates the slope (see page 40), where the bedroom is illustrated.

The bed is an original design of our artist's, and very well it suits the "feeling" of the room. Wooden bedsteads are quite the best for cottage rooms, and there is a particularly handy make, consisting of a wooden lath and spring bottom, two planklike sides, and a head and foot rail. These beds are taken to pieces and put up again in a few minutes, and there is nothing to get out of order with disuse.

For the floor of these cottage bedrooms I can fancy nothing nicer than the "Isis" rush matting made by the Abingdon Carpet Manufacturing Co. (Abingdon-on-Thames). This is delightfully cool and clean, and has none of the bad-wearing properties usually associated with mattings; it is woven with twine of various colours, and the fresh green one would fit in with any appropriate bedroom scheme. The same firm would supply little green mats for bedside, washstand, and dressing chest, and these could be stowed away in the seat-cupboard already described, while the matting would be merely rolled up and left in the middle of the room.

We now come to the question of furniture, The incongruity of the orthodox bedroom suite should be as far as possible avoided. The delights of a duchesse dressing table and a tile-backed washstand are appreciable in the proper place, but the cottage week-ender must dispense with them unless she wishes her bedroom to look as if it belonged to a very third-rate villa.

My suggestion in place of a washstand is an old oak chest, becoming, it is true, somewhat of a rara avis, but still to be found and acquired cheaply in some country districts. A slab of Devonshire marble (removable) protects the top of the chest, and converts it into a roomy washstand. The convenience of the arrangement is appreciated when, instead of a polished bit of furniture to be considered when the cottage is closed, one finds a serviceable chest for the accommodation of blankets, &c.

The owner of our pictured bedroom has had a deal chest made in place of an old oak one, and this she has treated with dark oak stain and a painted formal design of crown imperial lilies. The chest is supplied with castors for convenience. The splash-back and bedspread are of pale green linen embroidered with the same flowers, and the whole effect of the room thus treated would certainly repay one for the work involved. The dressing-table is simple in design, and also answers the purpose of a small chest of drawers, so that a corner hanging cupboard is the only other piece of furniture necessary.

An old-fashioned oval swing mirror falls into the general scheme of things, and the quaint chair adds a distinctive note. A handy carpenter who is able to carry out original ideas is a great help towards the successful furnishing of such a cottage.

A Lady writes from Bury:—"Your paper is so practical and up-to-date in every way."

SPENCER EDGE

COOKERY AND HOUSEHOLD MANAGEMENT

SOME WAYS OF COOKING GAME.

DURING the autumn many people receive presents of game with feelings akin to consternation; for they have no idea how to keep or how to cook it. Instead of being a valuable addition to the larder and a saving of expense (for such gifts may well take the place of butcher meat at many a simple table), it is too often wasted and spoiled, and neither appreciated nor enjoyed.

HOW TO KEEP GAME.

To keep game at all, *i.e.*, any longer than ordinary poultry, it must be hung up in a shady, airy place, where damp does not affect it. If the larder has none of the necessary qualities for safe storage, a back passage, with a thorough draught, and a ceiling high enough to hang the birds up without their coming in contact with the coming and going of passers by, will answer very well. The birds must be hung by their necks, not by their feet, and must not have the hook thrust through the neck. A double-game hook, shaped like a V, which holds the neck lightly but firmly is best; but a loop of tape or string, lightly tied round the neck, will also answer the purpose very well. The birds must be hung separately, so that they do not touch each other, and a further protection of light muslin, suspended like a roomy bag from the hook, is desirable. It must not touch the birds.

The question of how long to keep game is one practically for individual decision. The gourmet likes game so high that other people can hardly sit at table when it is brought in. Other folk, on the contrary, prefer to eat it almost fresh. Between these extremes there are gradations to suit all palates; and the state of the birds is easily recognised by a few simple signs:—If the eyes are bright and full it is but two or three days since the birds were shot. If they are deeply sunk and dull that is several days ago. If the feathers can be pulled from the tail without any difficulty the birds are ready for roasting according to the taste of ordinary folk: while of a longer time of keeping gruesome tales, into which it is not necessary to enter, might be told. The greenish tint of the flesh of a long killed bird is a sign that if cooked at all it had better be cooked at once.

When buying game the points to be desired are (1) that it be not shattered by shot: (2) that the lower part of the beak is pliable, not brittle, and (3) the plumage bright and smooth.

PHEASANTS.

Pheasants, well cooked, are a great delicacy. They may be trussed exactly like fowls—though the old-fashioned style of leaving the head on, and of ornamenting the birds, when sent to table, by one or two of the tail feathers, is still followed by some cooks. The birds must be placed in a baking dish or tin, with a slice of fat bacon over their breasts, and sufficient dripping (some extravagant folk would say *use butter*, but that is really not necessary) for basting. The oven must be at the usual heat, and then all the success of roasting depends upon diligent basting. It is quite impossible to tell the exact time for roasting. It will take 20 to 30 or even 40 minutes, according to the age and condition of the birds. To prevent the skin being dried up, after removing the bacon (which is necessary, to brown the bird) dust it, liberally, with flour, and baste most generously during the last quarter of an hour. Serve the pheasant either dry or on a slice of toast, and send good gravy to table with it, in a gravy boat. Bread sauce and crumbs are also served with pheasant.

BOILED PHEASANT.

An old or tough bird may be boiled. It should be tied in a well floured cloth, and placed in boiling water, just covering it. A slice of fat bacon, 3 oz. each of onion, turnip, and carrot, two cloves, and pepper and salt to taste must be added. Keep the pan over a clear fire for five minutes. Then place it in a moderately hot oven for 35 minutes. Serve the bird with white sauce or celery sauce poured over it.

PHEASANT EN CASSEROLE.

Truss the birds as for boiling. Place a layer of vegetables, cut in slices, upon a layer of fat bacon, in a very deep pie-dish or a casserole dish, and lay the bird upon this. Cover it with another slice of bacon, and add a bouquet of herbs, pour in enough stock to cover it. Cover again with buttered paper, and, if in a casserole, the lid. Place in the oven and cook gently for 1½ hours. If the gravy reduces too much, add a little more while cooking. Serve in the dish, with a folded napkin round it.

This casserole cooking is admirable for all old or dry game.

TO JUG A HARE.

The hare must be skinned exactly in the same way as a rabbit is skinned. The contents of the carcase, all except the kidney, must be removed, also the eyes. Then the inside must be very carefully wiped, and the hare cut into neat joints, each joint well rolled in seasoned flour and tossed in boiling fat until it is very nicely browned. This is important, as much of the flavour of the dish would otherwise be lost. Have ready 1½ pints of strong stock, thickened with 1oz. each of butter and flour fried very slowly together until pale coffee colour, put these into a deep earthenware jar, add the pieces of hare, an onion stuck with four or five cloves, a leaf of thyme, parsley and bay leaf tied together, a little lemon peel, and a blade of mace, and a seasoning of pepper and salt. Cover well, and place the jar in a pan of boiling water, which must come quite up to the neck of the jar, and must be kept at boiling point steadily. Three to 4 or 4½ hours will be needed, according to the age and size of the hare. An old hare, naturally, takes a longer time than a young one. A few forcemeat balls fried in butter, and put to the jar, when the hare is nearly cooked, are a great improvement, as also is a glass of port wine—but this latter is quite a luxury, by no means a necessity.

PARTRIDGES.

These may be roasted, stewed, cooked en casserole or boiled. The directions given for pheasants apply equally to partridges, but I recommend the casserole fashion most highly, as it is decidedly the most economical method, and by no means the least delicious.

A very nice way of cooking partridges is to place an onion inside each bird, and proceed as in pheasant en casserole, adding, however, some savoy cabbages, cut in quarters, and some pieces of sausage. When the birds are tender, take them out and keep hot. Add to the stock, having first removed all the fat, a little brown thickening, pour over the birds, which should be cut in halves, and place the cabbage quarters and a little fresh watercress as a garnish.

WILD DUCK.

This should be trussed like a duck, and well rubbed with butter. Eighteen to 20 minutes' roasting in a very hot oven is sufficient, for wild duck should not be overcooked. It should be very well basted. Serve with seasoned watercress and orange salad. For the orange salad, cut oranges in slices, free from pith, skin and pips, sprinkle with vinegar and a few drops of brandy, a spoonful of salad oil, and a pinch of sugar.

Letitia Hope.

(For particulars of an attractive Prize Competition see page 44.)

ANSWERS TO CORRESPONDENTS.

How to Make a Galantine.—Well, it is not so very difficult after all. A galantine is simply meat stuffed and rolled, cooked and cooled, and served in sausage shape, very prettily garnished. It is quite possible to make a galantine of lamb—just as of any other meat. I think a breast of lamb would be best, and you must either remove the bones yourself or get the butcher to do it for you; then flatten the meat out with the rolling pin, and take off as much fat as you can, and then sprinkle it liberally with chopped mint and pepper and salt. Next comes the stuffing, which may be anything you like. Tongue, in small slices, some slices of lean ham, a little minced liver, some "veal stuffing," and some tiny onions minced finely, and some pistachio kernels. Spread these, or any part of them, or any other stuffing you like, very smoothly over the meat. Roll it up and secure the ends with string, and then place it in a well-floured cloth. Bring to the boil in water or stock, and then simmer it for 3½ to 4 hours. If in water put in the bones, which will much improve the galantine. When cooked remove from the cloth and place on a dish between heavy weights. You may glaze it, or cover with a pie jelly, or mayonnaise—but in any case garnish it prettily with parsley, beetroot or tomato, or lemon—or indeed in any way you like so long as it is tastefully done. Don't forget that the water it cooks in will make excellent stock for soup.—Green Grass.

A Foreign Correspondent.—Indeed, no! Our Colonial correspondents are considered in every way—and I assure you distance never interferes with their chances of prizes in our monthly competitions. Of course, if your hints or recipes come too late for one month, I put them with the next month's batch, because I well know that His Majesty's mails neither tarry nor hurry for anyone. It is quite another matter with people within the United Kingdom, who are only lazy! So do not be "too shy to compete,"pray!—Jeypore.

Cocoanut Pudding.—Take a large cocoanut and grate the white part very finely, and mix it with a quarter of a pound of butter and the same quantity of sifted sugar. Then add a pint of milk—*i.e.*, the cocoanut-milk, with enough cow's milk added to make the total one pint. Mix all very smoothly and add four or five eggs, well beaten, a pinch of salt and a little nutmeg grated, and pour into a mould. This pudding may be baked (40 minutes) or boiled (3 hours) or steamed (4 hours). It may be eaten hot or cold, and accompanied with sauce or cream. It is a rich pudding, but not very expensive—for five or six people—and its probable cost 1s. 3d. to 1s. 6d.—Pleasure II.

Miss Miggs.—I have never seen oatmeal-water, though I have seen the harvesters drinking with great satisfaction from mugs filled, I was told, with it. It is a very economical drink, and wholesome, and it is made thus: ¼lb medium oatmeal covered with three quarts of boiling water. Stir it well and leave it to get cold. Then strain it. It doesn't sound nice at all, and I should flavour it with lemon, but then who am I to take liberties with time-honoured country recipes?

Grimalkin.—Grave Grimalkin, I pray thee pardon me! Cold fish *is* nice, witness cold salmon in various guises, and cold halibut (delicious with cucumber and vinegar), and cold baked herrings (cooked in vinegar), and cold cod, flaked and masked with mayonnaise. So serve these without fear.

Brenda.—The hard water difficulty is not quite insurmountable. If you dissolve one ounce of washing soda in a teacupful of boiling water, and add it to nine gallons of water, you will find it an excellent softener, and water thus doctored will do either for your bath (it will not hurt the skin) or for laundry purposes, only don't let any clothes for the tinies be washed in it, for their velvet skins would be hurt; it is all right for grown-ups.

Saucepans.—The neglect of a few weeks certainly will make direful havoc with saucepans, as I know by experience; but really the very dirtiest will become clean if you fill it up with cold water to which you have added ammonia in the proportion of a teaspoonful to a pint. Let this boil for half an hour, and then throw it away, and wash the pan in the usual way with soap and soda and water; you will find it quite clean again. You can get all the grease taken off that terribly neglected frying-pan in the same way, only make a stronger solution, in a bigger vessel, and let the frying-pan soak in it for half an hour.

"I never miss a chance of recommending 'Myra's Journal,' as I think it a treasure.' —Mrs. M., Carmarthen.

HEALTH AND PERSONAL ATTENTION

(*See MYRA'S ANSWERS IN "MYRA'S JOURNAL"*).

EXTRACT FROM

POSTAL TOILET LIST.

[New and greatly enlarged edition, with chapters on the care of the hair and complexion, &c., and many new preparations, will be sent by return of post, on receipt of stamped address.]

Also illustrated pamphlet on Face Massage and the Care of the Complexion may be had gratis.

PHILIP H. MASON,

Pharmaceutical Chemist, 25, BANK PLAIN, NORWICH.

IMPORTANT NOTICE.—All Articles in this List admit of Postal Transit, and will be delivered free per post at the prices marked, secure from observation, and carefully packed on receipt of P.O.

Agents for New Zealand: Messrs. Walker, 125, Colombo St., Christchurch.
" " South Africa: Mr. F. H. Carman, Mill St., Cape Town.
From these Agents any of the Toilet Preparations may be obtained

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COLD CREAM OF WOOL FAT AND CUCUMBERS (NUTHALL'S).—Strongly recommended for general use, both on account of its healing qualities and of its freedom from irritating properties. Wool fat is essentially the natural fat of the Skin, and upon its presence depends the Skin's healthy condition. When absent or deficient, the skin loses its elasticity, becomes dry, and apt to chap and crack. The above Cold Cream will be found to remedy and prevent all these unpleasantnesses, and its continued use will render the skin distinctly softer, more elastic, and of a healthier colour. It is emollient and healing, and will counteract the ill-effects of hard water and of over-exposure to cold, wind, or sun. Its constant use is invaluable for preventing and removing wrinkles and crowsfeet. 3s. 6d.

THE GARRISON HAIR DYE.—An absolutely harmless hair dye in one solution. Easy in application, rapid, cleanly, and almost infallibly certain in effect. This is the Hair Dye *par excellence* for those who prefer a dye in one solution. Black or Brown, 3s. 6d. per case

AUBURN TINCTURE.—Imparts that much desired tint—a rich auburn. It will be found most useful for giving warmer shades to pale brown and flaxen hair, and is indispensable for auburn hair which is turning grey. Hair treated with it, retains a perfectly natural appearance. Being free from all mineral matters, it is quite harmless. It is also cleanly and permanent. Prepared in three shades—Auburn, Auburn-Red, and Golden Auburn. 3s. 6d.

NORVICIA CREAM AND HERBAL POWDER.—A perfect skin food. Price of case of the two preparations, 3s. 6d. By the combined use of these novel and most successful preparations the beauty of the complexion can be indefinitely conserved, and all blemishes, spots, roughness, and tan effectively removed. They afford perfect media for thoroughly massaging the skin, assisting to a remarkable extent the removal of the worn out and the building up of new tissue, whilst the muscles, upon which the appearance of plumpness depends, are greatly strengthened and developed. The cream nourishes the inner cuticle and subjacent tissue, and the albumen of the powder exercises a like effect upon the outer cuticle.

EMULSINE OF CUCUMBERS.—Dr. Anna Kingsford's Formula, Thin, 3s. 6d. and 10s. 6d.; Thick, 3s. 6d. and 10s. 6d. These Emulsines resemble the Crême Froide in their general properties, but are prepared for those who prefer an emulsion to a cream. The thick Emulsine is especially intended for the prevention of wrinkles, and is also highly recommended for winter use, while the thin Emulsine is adapted for whitening the complexion, and for summer use.

"Against the crowsfeet use Mason's Thick Emulsine. With respect to wrinkles, I have said again and again that nothing removes them so satisfactorily as the thick Emulsine. For flushing of the face and dryness of the skin use Mason's Thin Emulsine of Cucumbers. 'Cool as a cucumber' is, as you know, a comparison that has become a proverb, and with good reason. Mr. Mason has prepared two excellent emulsions of cucumber, thick and thin, which I have not seen equalled. To these he has now added a Crême Froide aux Concombres. As the responsibility for these formulas rests, in a large measure, with myself, you may feel sure I should not recommend them unless I had complete confidence in their excellence."—Anna Kingsford, M.D.

JABORANDI HAIR TONIC.—Prepared from selected South American Jaborandi Leaves, containing the newly-discovered alkaloid Pilocarpine. Highly recommended by medical authority as a hitherto unapproachable stimulant to rapid growth of hair. Used not only to prevent the hair falling, but to stop advance of greyness and induce vigorous secretion of the natural colouring pigment. 3s. 6d., 10s. 6d.

PETROLATE OF SULPHUR.—For promoting the growth of the Hair, and for preventing greyness. A new compound, which not only promotes the growth of the Hair, but also largely increases the formation of its colouring pigment. Its use has the effect of nourishing the Hair and increasing its growth, and also of improving its colour, preventing the increase of greyness, and removing that already existing. Price 2s. 6d.

The effect of this, used in combination with the Jaborandi Tonic, has recently been found *most remarkably successful*. A lady writes, "To arrest the greyness I applied the Petrolate of Sulphur regularly every night, rubbing it well into roots of hair, while in the morning I applied the Jaborandi Hair Tonic with a soft toothbrush. I am most pleased to tell you that after one month of this treatment, all the greyness has gone, completely."

BLOOM OF STEPHANOTIS.—An exquisite creamy white skin and complexion powder. It imparts a beautiful natural whiteness and youthful softness and delicacy to the skin. The painful "flushing" of the face, brownness of the neck and arms, undue redness of the face and hands, are obviated by one application. For personal appearance at Court, the Ball, or Concert it is indispensable: it represses the unpleasantness of sensible perspiration and its disagreeable accompaniments. Travellers and residents in warm climates will find it invaluable. It so entirely prevents the discolouring action of the sun on the skin that freckles are almost unknown to those who use it. In polished apple wood case, with toilet puff, 3s. 6d.

"For my own part, I am in the habit of recommending Mr. Mason's Stephanotis Face Powder, because I trust him, and know that he is moderate in his charges and honest in quality."—Anna Kingsford, M.D.

HYGIENIC SKIN CREAM.—To all who desire to retain a smooth, healthy complexion, and soft white hands to an advanced age, this cream is indispensable, as it is unequalled for whitening the skin, removing redness and roughness, and healing chaps and cracks. Its absolute purity renders it equally as desirable for the Nursery as for the Toilet. 2s. 6d.

HENNA HAIR DYE (IN ONE SOLUTION).—An entirely vegetable preparation, obviating the use of lead or any metallic dyes. It is guaranteed to be entirely harmless to hair or health. It is most simple in application, and in every way superior to the old-fashioned metallic dyes in two solutions. 3s. 6d., 10s. 6d.

"Of all the brown dyes I have tried, I like best Mason's Henna Dye It is entirely vegetable and harmless."—Anna Kingsford, M.D.

CREAM OF STEPHANOTIS.—An exquisite creamy white skin and complexion cosmetic; imparts youthful softness and delicacy, with a beautiful natural whiteness to the skin. Composed of perfectly innocent ingredients, this Cream has a most beneficial action upon the skin. It obviates in one application brownness of the neck and arms, or undue redness of the face and hands. For personal appearance at Court, at Balls, or other crowded assemblies, it is indispensable, especially as it represses the unpleasantness of perspiration and its accompaniments. In warm climates it will be found invaluable. Also to prevent the appearance of that unpleasant redness or flushing of the face, which is so common annoyance. So completely does it prevent the discolouring action of the sun on the skin that freckles are rarely, if ever, known to those who use it. It subdues the redness of the features caused by exertion, cooling the skin in a most delightful manner. 3s. 6d. per case.

SULPHUR SOAP (FOR THE HAIR).—The natural colour of the hair is due to an organic pigment, into the composition of which sulphur and iron largely enter. It is believed that in many cases grey hair is due solely to a deficiency in this natural secretion of sulphur. In such cases the sulphur may be applied to the hair glands by occasionally washing the hair and scalp with the above soap. It is most particularly recommended that in cases of incipient greyness this should be tried before artificial colour restorers are resorted to. It is also the best soap for cleansing the hair before applying any dye or colour restorer, as it greatly quickens and enhances their action. It is also of great service for washing the skin in many cases of eruption and skin diseases. 1s. 1d.

"Better try Mason's Sulphur Soap and soft water."—Anna Kingsford, M.D.

TOILET SACHETS.—These charming novelties form an important adjunct to the Toilet, and are invaluable for improving and preserving the complexion. The Sachets are prepared from certain flowers and seeds, which possess a tonic, preservative, and softening effect upon the skin. By their constant use, the freshness of the skin natural to youth can be preserved to a mature age, the fineness of its texture improved, and the formation of wrinkles and freckles prevented. Where the complexion is already impaired, their use will bring about a marked improvement, and give a much more youthful appearance. There are three varieties of the Sachets, viz., for Blondes, for Brunettes, and Special for those with impaired complexions. 3s. 6d. per box of 25.

WALNUT JUICE AND NUTGALLS.—Having often been required to prepare Walnut Juice for ladies, I have found that it is not perfectly successful by itself as a hair stain. After many experiments I am at last able to introduce a combination of Walnut Bark and Nutgalls, which is perfectly effective in giving to grey hair various shades of rich natural brown, very different from the dull metallic black of lead restorers. It is at the same time perfectly safe (Walnut Juice has been used for centuries as a hair dye). Price 3s. 6d. per case, post free, with full directions.

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"Mr. Mason's Depilatory is at once the cheapest and best I know of."—Anna Kingsford, M.D.

EYEBROW AND EYELASH DYE.—A simple and instantaneous application, requiring renewal only at long intervals. Has been much approved, and seems to have met a pressing want. Black or brown, 2s. 6d. per case.

"Nothing will darken the eyelashes permanently except a dye. Mr. Mason sells an eyebrow and eyelash dye at half-a-crown the case, black or brown."—Anna Kingsford, M.D.

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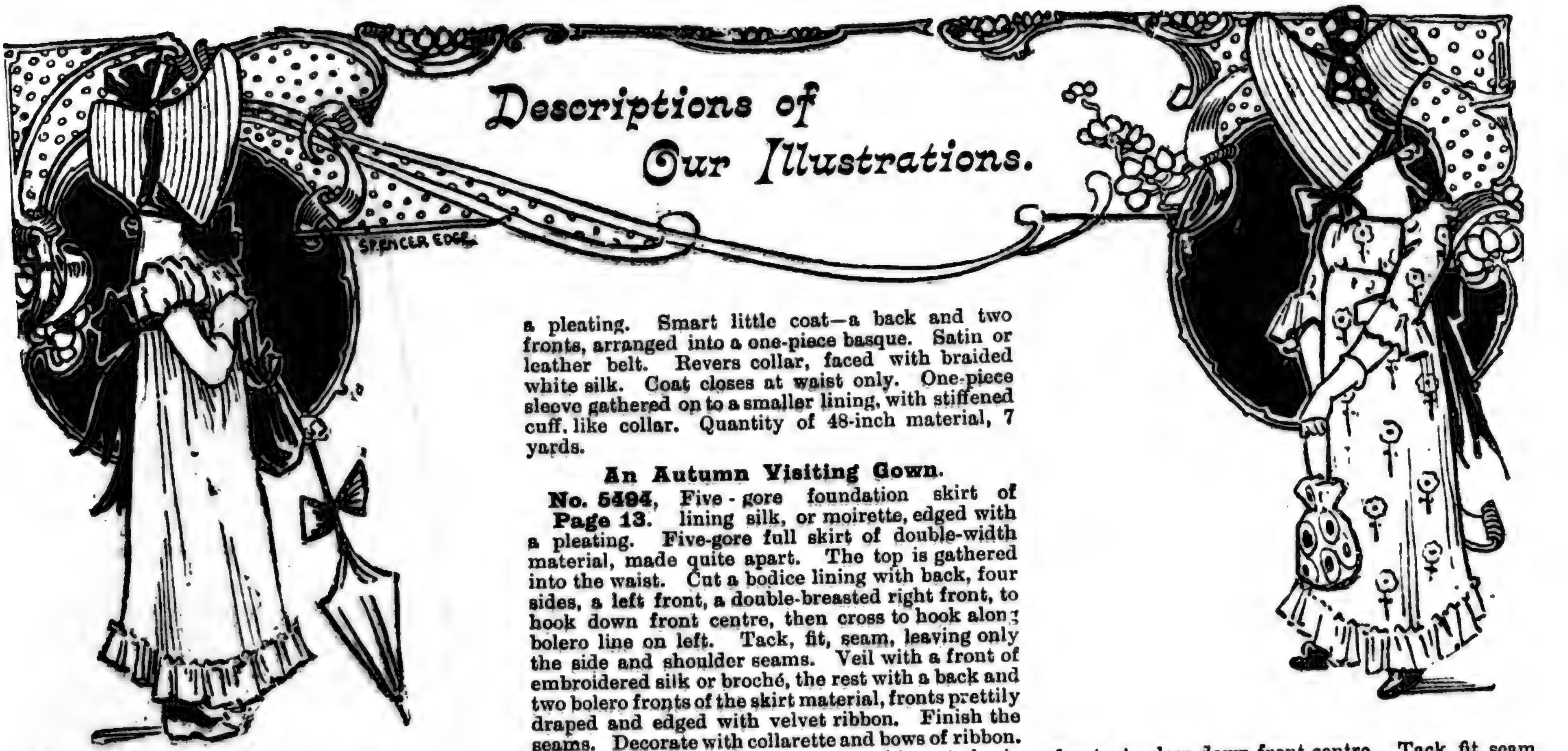
SKIN FOOD.—For restoring wasted tissue and removing wrinkles. To this loss of tissue and muscular tone is due the falling away of the face and neck, loss of roundness, and formation of lines and wrinkles, but these conditions can be overcome by a steady use of the Skin Food. Its use also enables the skin to retain for many years the clear, smooth, velvety surface that is associated with youth. 2s. 9d. and 7s. 6d.

FOR OTHER HAIR DYES AND COLOUR RESTORERS SEE THE ENTIRE LIST.


SPENCER EDGE.

Descriptions of Our Illustrations.

Early Autumn Visiting Gown.

No. 5490, Page 10. Five-gore foundation skirt of silk or silk moirette, edged with a pleated flounce. Overskirt (seven breadths) of silk and wool material or cashmere, made quite apart, pleated or gathered into the waist. Cut a bodice lining, back, four sides, a three-piece front to hook on left of centre panel, which has the top veiled with lace. Tack, fit, seam, leaving only the side seams. Veil the lower front part with a draped belt of silk or satin, the rest with a back and two draped bolero fronts of the skirt material. Finish the seams. Band collar of silk. Double shaped collarette of the skirt material or silk. One-piece sleeve, gathered on a smaller lining trimmed with a double shaped frill. Lace lower sleeve. 46-inch material, 7 yards.

A Chequered Autumn Gown.

No. 5491, Page 10. Five-gore foundation skirt of silk or silk moirette, edged with a pleated flounce. Overskirt (five breadths) of shepherd's plaid made quite apart, pleated into the waist. Trim with two cross-cut bands, piped and joined in front by a button. Cut a bodice lining, back, four sides, a three-piece front to hook on left of centre panel. Panel has the top veiled with a diagonally tucked silk vest, seamed down the centre, tucked to flat pattern. Tack, fit, seam, leaving only the side seams. Veil with a back and two pleated fronts of the taffetas. Finish the seams. Band collar of draped silk (draped on flat pattern). Collarette of the cross-cut frills headed by a cross-cut band. One-piece sleeve, gathered on a smaller lining trimmed with two shaped plaid frills and two lace frills. 48-inch material, 7 yards. The right pleated front is double breasted, and the collarette hooks on the left shoulder.

Serge Tailor Gown Trimmed with Velvet Ribbon.

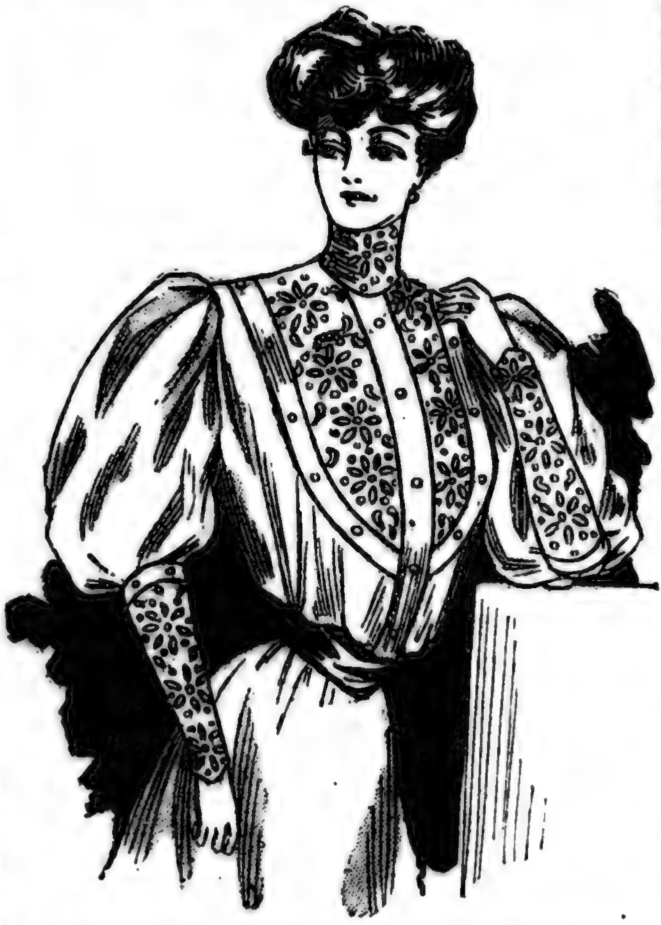
No. 5492, Page 13. Seven-gore skirt cut very circular below knee to flute well, trimmed with three rows of broad velvet ribbon. Wear over a five-gore foundation skirt of moirette, edged with a pleating, or skirt can be lined. Smart little bolero—a back and two fronts, gathered into a stiffened hooked band. Trim with velvet ribbon passed through slots (worked) and line with plain silk. One-piece sleeve pleated on the elbow lining, with threaded cuff like coat trimming. Quantity 48-inch fine serge, 6½ yards.

Smart Early Autumn Tailor Gown.

No. 5493, Page 13. Good model for the new autumn B. B. coatings, (send to Best's Dress Goods Co., Bradford, for patterns, carriage for which will be paid both ways.) Five gore skirt, decorated with added tucks (doubled bias bands). Gather top into the ribbon binding the waist. Wear over a five-gore foundation skirt of moirette, edged with a pleating. Smart little coat—a back and two fronts, arranged into a one-piece basque. Satin or leather belt. Revers collar, faced with braided white silk. Coat closes at waist only. One-piece sleeve gathered on to a smaller lining, with stiffened cuff, like collar. Quantity of 48-inch material, 7 yards.

An Autumn Visiting Gown.

No. 5494, Page 13. Five-gore foundation skirt of lining silk, or moirette, edged with a pleating. Five-gore full skirt of double-width material, made quite apart. The top is gathered into the waist. Cut a bodice lining with back, four sides, a left front, a double-breasted right front, to hook down front centre, then cross to hook along bolero line on left. Tack, fit, seam, leaving only the side and shoulder seams. Veil with a front of embroidered silk or broché, the rest with a back and two bolero fronts of the skirt material, fronts prettily draped and edged with velvet ribbon. Finish the seams. Decorate with collarette and bows of ribbon. Band collar and vest of lace, hooking at back. Close fronts with hooks and eyelet holes. A sleeve of the skirt material is draped on a lining sleeve, with cuff of the figured material, and lace puff trimmed with ribbon. Belt of velvet ribbon supported on bones. Quantity of 48-inch material, 7 yards; figured silk, 1 yard.



No. 5542. Flannel or Linen Blouse, Trimmed with Broderie Anglaise.

For Descriptions see Pages 36 to 42.

Price of Paper Pattern, 6½d., post free, of Madame Myra, *10 and 11, Fetter Lane, E.C.*

Elegant Afternoon Gown for the Early Autumn.

No. 5497, Page 16. Five-gore foundation skirt of silk or moirette, edged with a pleating. Five-gore full skirt of fine cashmere, made quite apart, pleated into the waist. Trim with added tucks, cross-cut doubled bands, or tuck to flat pattern. Cut a bodice lining with back, four sides, two fronts, to close down front centre. Tack, fit, seam, bone, leaving only the side and shoulder seams. Veil top with small vest of white lace (with band collar), the rest with a back and two fronts of cashmere, trimmed with bouillonné cross-cut taffetas bands. Finish seams. A puff sleeve of the material is draped on a lining sleeve, edged with two frills of taffetas and a lace frill. The bouillonné taffetas trims neck and sleeve. Lace neck frill stitched silk tabs in front with lace appliqués. Send for Cashmere patterns to Lutas Leathley & Co., 105, Armley, Leeds.

Travelling Hat of Burnt Straw.

No. 5507. Page 19. Smart hat of sailor type, but with broad brim turned up almost as high as the crown—a becoming shape. Of burnt straw, trimmed with two shaded quills and a knot of brown ribbon.

Sailor Travelling Hat.

No. 5508, Page 19. Good shady model, with flat brim and crown. Of red straw, with white bird and red velvet drapery.

A Cycling or Travelling Hat.

No 5509, Page 19. Of tweed or cloth to match the dress—a stiffened brim and two-piece crown. Drapery of silk.

Pretty Mushroom Hat.

No. 5510, Page 19. The only trimming is a ruche of satin ribbon. This hat looks very well in red with a navy or white coat-and-skirt for travelling.

Motor Hat and Veil.

No. 5511, Page 19. A stiffened brim and two-piece crown, of tweed or serge. Veil of gauze secured on each side (instead of passing over the hat) and tied under the chin to keep the hair free from dust.

A Shepherd's Plaid Travelling Gown.

No. 5512, Page 20. Suitable also for any of the new Autumn tweeds. The pattern of box-pleated skirt is in four pieces—half the front, two pleated sides, half the pleated back. Back is arranged in box-pleat (pleats notched and wheel-marked on pattern). Lay the pattern pieces on 5¼ yards of 48-inch material. The material is doubled, selvedges meeting, front and back centres laid on the fold so that each is cut in one piece, the other pieces being cut in duplicate. Tack together front, sides, and back. Arrange the pleats. Try on. Then stitch and press the seams, and stitch down box-pleats. Hem the lower edge. Make the opening in the left tablier seam. Fell over the edges with glacé silk, and sew on glove-stud fasteners. Bind the top edge. Wear over the five-gore foundation skirt, edged with shaped flounce (pattern in one piece, half the flounce). Smart coat —a back, two fronts, an added double right front, four sides, a two-piece basque, a pleated sleeve, a

"Mrs. H. begs to say that the bodice pattern is the greatest possible success. Mrs. H. finds that by Myra's help she can make smart blouses as well as her London Dressmaker.'

velvet cuff and collar. Fronts hook down centre, and the added right front buttons on left. Velvet buttons. Line with silk, cut on coat pattern, but seamed apart. Stiffened strap collar of velvet. Big sleeve, pleated on a smaller lining into a stiffened velvet cuff. 48-inch material for coat, 3 yards. Where the material is too narrow for breadths, large added corners must be seamed on, the lines of plaid made to meet. For patterns send to Lutas Leathley, 105, Armley, Leeds.

A Double-Breasted Travelling or Rain Coat.

No. 5513, Page 20. Good model for Pirle-finished serge or coating. The garment can be unlined but for a facing inside the fronts to support the buttons and buttonholes. This facing is cut on the front pattern. The pattern is in seven pieces (half the coat); one back, one front, one spliced sleeve (two pieces), one cuff, half the collar, one back strap. Lay pattern pieces on 5 yards of 54-inch coating, which is opened out and is double, each piece being cut in duplicate. The lacking half of collar is marked out on the single material. Tack together fronts, sleeves, and backs; try on. Stitch, press, and bind the seams. Sew together inside-out fronts and facings; reverse in proper position, and stitch down outer edges. A band of lino should be slipped in to support facings. Hem and bind the inside edges of facings. Hem the lower edge of coat. Sew down the fronts large pearl buttons. Face collar with the material. Stitch collar to the neck of coat, and fell the facing over the seam. Put on the cuff. Stitch in the sleeve, lapped as to the upper. Lined waist strap is supplied with buttonholes.

Travelling Gown of Splashed Tweed.

No. 5514, Page 20. Seven-gore skirt, lined, with lapped seams and broad hem. 48-inch material 4½ yards. Can be unlined, worn over a moirette foundation skirt. Coat of the tweed. The pattern is in ten pieces (half the coat): half the back, two side pieces, one double-breasted front, half the collar, one shoulder strap, half the back strap, one cuff, the upper and under of one sleeve. Lay the pattern pieces on 2½ yards of 48-inch material, which is doubled (selvedges meeting), so that the pattern pieces are cut in duplicate. Tack together back, sides, and fronts of coat. Try on. Stitch and press the seams. Fronts are stiffened, and are faced with the tweed (showing in revers). Buttonholes are made in right front, and metal buttons sewn down both fronts. Cut the silk lining on the coat pattern. Seam and press it. Tack it in place, and slipstitch the turned edges over the coat edges. The sleeve is large at the shoulder. It is decorated at the wrist with a stiffened tweed-faced cuff, and is lined (lining seamed apart). It is pleated and stitched into the armhole, and the sleeve lining is felled over the seam. Send for the new tweeds to Robinson and Cleaver, Belfast.

Charming Cross-over Blouse.

No. 5515, Page 21. The pattern is in five pieces—the right tucked front (cut with the small cross lap), the tucks wheelmarked on pattern, one full sleeve, half the tucked back (tucks wheelmarked on pattern), half the folded vest, one sleeve lining. Lay the pattern pieces on 3½ yards of 36-inch silk, which is opened out and folded beneath front, vest, sleeve patterns, so that each is cut in duplicate. Above, the back is laid on the single material, with lacking half marked out on the material. Tuck fronts and back. Tack together back and fronts. Try on. Sew the seams. Sew lace or embroidery round the neck and down right front. Put on the fastenings, worked loops made down the left front and small hooks sewn beneath the edge of right front. One of the new belts should be worn—of broad soft ribbon gathered on bones. Seam the sleeve and gather on the lining, edging it with lace. Arrange the sleeve into the armhole on the wearer, gathering the top into the shoulder of the blouse. Stitch the seam and overcast it. The folded chemisette can be detachable.

Cross-over House Blouse.

No. 5516, Page 21. To match a skirt. The pattern is in nine pieces (half the blouse)—one pleated puff sleeve, half the stole collar, one pleated cross-over front, half the pleated back, half the vest, half the band collar, one lower sleeve, one lining sleeve, one cuff. Pleats are wheelmarked on pattern. Lay the four pieces of the blouse proper on 3¼ yards of 48-inch material, which is double beneath front and sleeve patterns, so that each is cut in duplicate. The back centre of back pattern is laid on the fold of material so that the back is cut in a single piece. The vest, band-collar, stole collar, cuff, lower sleeve patterns are laid on 1 yard of 36-inch silk, which is folded in half. The vest and its collar closes at the back with hooks and worked loops. The vest's sides and lower edges should be bound or hemmed. The collar is draped to flat pattern. It is seamed to the vest's neck according to the notches. The vest is entirely separate from the blouse—a great convenience, as it can be varied, and it is trimmed with a false box-pleat and two little frills. The stole collar is of the silk, lined and embroidered in rope and satin stitches with silk. The collar, like the cuff, which matches it, should be stiffened with lino. The lower sleeve is tucked to flat pattern.

Charming Blouse of Silk Muslin.

No. 5517, Page 21. The pattern is in five pieces (half the blouse): half the front, one back, one sleeve, one sleeve lining, half the lace yoke. Lay the pattern pieces for muslin on 2 yards of 44-inch muslin, which is opened out and double beneath the sleeve pattern, so that it is cut in duplicate. The neck frill (in front only) is seven inches wide (allow nine inches for hem and tucks), and takes (on the cross) ¾ yard of muslin, leaving enough material for the sleeve lining (which should be transparent). Cut the complete yoke in stiff paper and make up on it the lace yoke—of broad insertion the correct width or narrow insertion joined by ribbon-threaded beading. Sequin net could be used. To the yoke gather the backs, front and front frill, tacking the flounce into the side seams. Fit. Stitch the seams (a run and fell seam). Bind the gathered top with sarsenet of the muslin colour, and stitch on it the transparent lace yoke. Close the back with small hooks and worked loops. Gather the sleeves on to the lining, and edge with the lace or sequin net. Tack the seam and try on. Arrange the sleeve into the armhole on the wearer and stitch in, binding the seam.

A Gathered Ninon Blouse.

No. 5518, Page 21. A gauged front and two gauged backs, mounted into a yoke of lace insertion. Make an easy fit. The gigot sleeve is

Creamy Plasmon Oats. **Delicious Plasmon Cocoa.**
Plasmon Biscuits. **Plasmon Tea.**

AIDS DIGESTION.

PLASMON

BRACES THE NERVES.

Beef Plasmon. **Plasmon Arrowroot.**
Sustaining Plasmon Chocolate. **Plasmon Luncheon Packets.**

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A Lady says:—

"I use a great quantity of your Frilling. I do not think any other make comes up to yours for strength and wear."

PILLOW CASES TRIMMED WITH CASH'S FRILLING.

Pillow-cases made and trimmed as above can now be ordered through your draper, or (if unobtainable) from the Manufacturers, J. & J. CASH, Ltd., Coventry. Also Pattern Sheets of Frillings, Woven Names, Underclothings, &c., will be sent free by post on application to

J. & J. CASH, Ltd., COVENTRY.

ruffled in the same way. There is no lining. Cut complete yoke in stiff paper, and make up yoke on it, with lace insertion joined by beading. Sew the gathers with strong silk or stitch to a ribbon. 45-inch ninon, 3 yards. Close with hooks and worked loops at back.

Demi-Toilet Blouse of Fine Muslin.

No. 5519, Page 21. The pattern of the blouse is in five pieces—one sleeve, one tucked front, half the back, half the collar, one sleeve-lining. The sleeve-lining is best made of the muslin, as it should be as transparent as possible. Lay the blouse pieces on 4½ yards of 30-inch muslin, which is opened out and doubled beneath sleeve and back pattern so that each is cut in duplicate. If the muslin has a floral design (which cannot be reversed) do not fold the material; but cut it and lay the two widths face to face, the direction of the design coinciding in both. The single material is folded over (selvedges meeting), the front centre of front pattern laid along the fold, the sleeve lining being cut in duplicate. Added corners must be seamed on the sleeve. The sleeve is too wide for the muslin. The blouse closes at back. Tuck fronts (tucks wheelmarked on pattern), and put on the lace. Tack together backs and fronts and try on. Sew the seams, hem the lower edge. Put hooks and worked loops at back, and put on the lace-trimmed collar. The sleeve is gathered in two puffs on the lining, which can be seamed, as such seams will not show.

Cross-over Blouse of Crêpe de Chine.

No. 5520, Page 21. A back and two full cross-over fronts, the front shoulders gathered into back. Vest of lace (detachable or sewn to the right side and hooked on the left). Puff sleeve gathered on a smaller lining, with lace lower sleeve. Double width crêpe de chine, 2 yards. Send for patterns of the beautiful B.B. crêpes de chine to Best's Dress Goods Co., Bradford.

Pretty Autumn Dressing Gown.

No. 5523, Page 22. Two backs, two sides, two double-breasted fronts, the lower edge hemmed and tucked for ornament to flat pattern. Closes on left with hooks and worked loops. Trim right front with vandykes of muslin and lace. Muslin collar with appliqués of lace. Pleated one-piece sleeve arranged on a lining, with lower sleeve of lace-decked muslin. Good model for B.B. Cashmere (8 yards). Send for cashmere patterns, to Best's Dress Goods Co., Bradford.

Lovely Utility Gown (for day or evening wear).

No. 5524, Page 23. For black silk voile, &c. The pattern of the skirt is in four pieces (half the skirt)—one back, two sides, half the tablier. Lay the pattern pieces on 5 yards of 44-inch material. Tack the seams according to the notches. Stitch and press the seams. Gauge the material on cords to fit the hip yoke of thin black silk. Try on the skirt. Hem the lower edge. Finish the back opening with stitched facing bands of silk, and close with hooks and eyes. Trim edge with tucks (tucked to flat pattern). Wear over the five-gore foundation skirt of black silk or moirette. A full blouse front and two backs of silk voile are gauged on cords on a three-piece lining yoke, just wide enough for the gauging. Close at back. Detachable transparent three-piece yoke of white lace. One-piece sleeve gathered to form puff and deep frill on small lining. Lace under sleeve. 44-inch voile, 2 yards. Send for patterns of silk voile for evening wear to Best Dress Goods Co., Bradford, who pay carriage of patterns both ways.

Cross-over Evening Blouse of Crêpe de Chine.

No. 5525, Page 23. Unlined; a back and two crossed fronts, fulness of fronts pleated under lace shoulder strap. Close with small hooks and worked loops. Puff one-piece sleeve on a smaller lining with lace cuff. 44-inch material, 2 yards.

Gathered Evening Blouse of Silk Muslin.

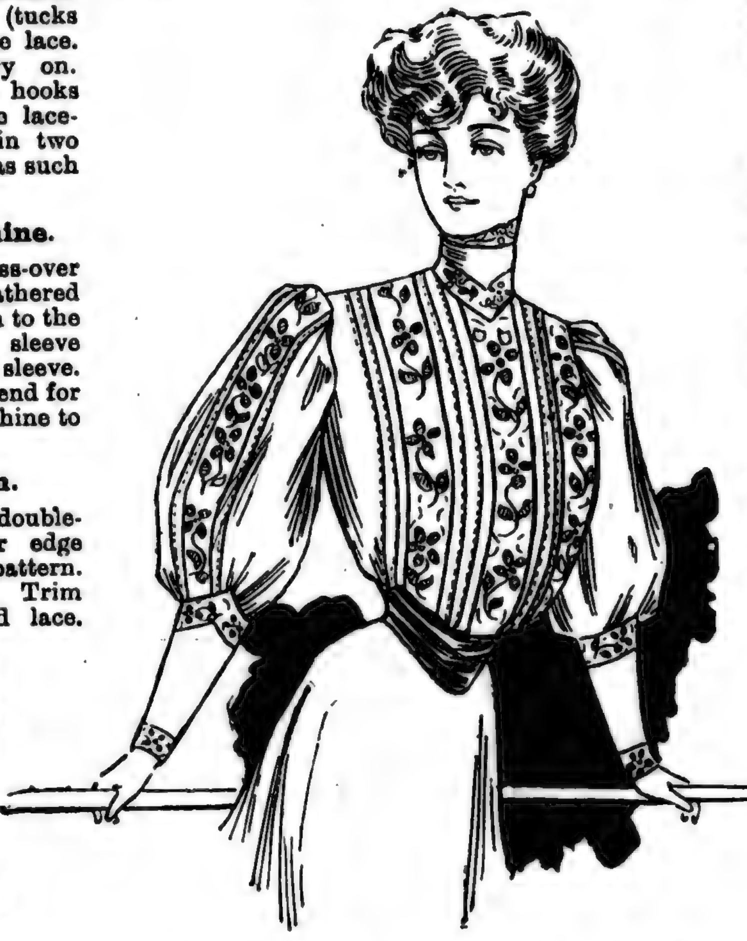
No. 5526, Page 23. A guaged front and two guaged backs, the top lined with thin silk to support the ruche trimming. Gather the transparent material, and make a very easy fit. The sleeve is ruffled in the same way. Ruche-trimmed cuff. 44-inch muslin, 2½ yards. Close with hooks and worked loops at back.

Charming Evening Gown of Oriental Satin and Muslin.

No. 5527, Page 23. Five-gore foundation skirt of silk or moirette, edged with a deep pleated flounce. Overskirt (five breadths) of double-width Oriental satin, gathered to fit waist. Cut a satin bodice lining, back, four sides, a pointed left-front, a double right front, to hook down front centre, then cross to hook under left arm and on left shoulder. Tack, fit, seam, leaving only the side seams. Veil with a back and full front of the satin, gathered-up side seams to drape. Finish the seams. Berthe of Irish lace, mounted into a transparent band of lace insertion. One-piece elbow sleeve of the muslin, decorated like collar. 44-inch material, 5½ yards; 45-inch muslin, 2 yards.

Feather-Stitched Flannel Nightdress.

No. 5528, Page 24. The pattern is in three pieces—half the front, half the back, one sleeve (cut with open frill). Cross-cut neck frill. Lay the pattern pieces on 8 yards of 29-inch flannel, which is doubled under sleeve pattern, so that it is cut in duplicate. The single material being too narrow for the back and front pieces, added corners are seamed up the selvedges. Slit the front for an opening. Finish the slit with stitched straps, closing with buttons and buttonholes. Strap can be hemstitched. Seam together back and front. Neck is finished with a band of ribbon threaded woollen torchon or feather-stitched flannel and the deep cross-cut frill with feather-stitched hem. The sleeve is arranged into a lace-covered band, which helps to form feather-stitched sleeve frill.



No. 5543. An Embroidered Cashmere Blouse.

For Description see Pages 36 to 42.

Price of Paper Pattern, 6½d., post free, of Madame Myra, *10 and 11, Fetter Lane, E.C.*

Evening Cache-Corset.

No. 5529, Page 24. In three pieces—a front and two backs, tucked (tucks wheelmarked) and decorated with lace bands. Buttons at back. Band and frill of lace at waist. The bound top is edged with lace. Shoulder straps of ribbon. 36-inch nainsook, 1 yard.

A Tucked Evening Chemise.

No. 5530, Page 24. The skirt is tucked to flat pattern to form an underskirt, edged with lace, or it can be simply hemmed. A tucked back and tucked front (tucks wheelmarked on front and back patterns), the front strapped with lace. To match No. 5529. Ribbon shoulder straps. Lace edges neck and armhole. 36-inch material, 2¾ yards.

Evening French Drawers.

No. 5531, Page 24. Two widths of 36-inch nainsook are required, one for each leg. To match Nos. 5529 and 5530. The top is gathered into a lined shaped band, which fits over the corset, buttoning at back. The legs are tucked to form a frill (tucks wheelmarked on pattern), strapped and trimmed with lace. 36-inch material, 3 yards.

Tucked Nightdress of Nun's Veiling.

No. 5532, Page 24. The pattern is in six pieces—half the tucked front, half the back, half the vandyked front, half the tucked front yoke, half the back yoke, one tucked sleeve. Tucks are wheelmarked on pattern. Lay the pattern pieces on 4 yards of 46-48-inch veiling, which is doubled under sleeve pattern, so that it is cut in duplicate. The single material being too narrow for the front piece, added corners are seamed up the selvedges. Sew the tucks and arrange front into the lace-edged yoke. Tuck the front yoke and tuck the sleeve, leaving sleeve tucks free to form a lace-edged frill. Gather the back into the lined yoke. Seam together back and front. Gown buttons on left shoulder. The sleeve is arranged into the armhole. Trim with ribbon bows.

Lounge or Tea-Gown of Plain and Figured Nun's Veiling.

No. 5533, Page 24. Two backs, a double side (semi-fitting, with a dart), two pleated fronts, a stole collar, forming a front panel. Collar is of the plain material, embroidered. Line gown with batiste, lining stole collar with lino. Close with hooks and eyes. Hem the lower edge. Pretty puff sleeve, arranged on a smaller lining, with stiffened shaped cuff of the embroidered material, finished with a lace frill. Quantity of 44-inch material required, 7 yards; plain material, 1¾ yards.

Home Dinner or Theatre Gown Trimmed with Lace.

No. 5534, Page 26. Five-gore foundation skirt of white mercerised lining or moirette, edged with a deep pleated flounce. Overskirt (seven breadths) of mauve ninon, gathered to fit waist, trimmed with two added tucks in vandykes (doubled cross-cut bands), lace appliqués, and two small lace flounces. Cut a white silk or mercerised bodice lining, back, four sides, three-piece front, to hook on left of centre panel. Tack, fit, seam, leaving only the side seams. Veil with a vest of lace, with a back and full fronts of the ninon. Finish the seams and put on fastenings. Berthe drapery of soft mauve silk, held by bouquets of roses. Berthe of lace flouncing. One-piece elbow sleeve of the ninon, gathered on a smaller lining, with lace frill and silk bows. 45-inch ninon, 9 yards. Mauve belt, supported on bones.

Charming Demi-toilette for a Girl.

No. 5535, Page 26. Seven-gore skirt, sides and back arranged into a two-piece hip yoke. Front is pleated (pleats are wheelmarked on pattern) the skirt closing on left. The top of yoke and tablier is bound with ribbon. Trim with lace insertion and a lace frill. Skirt is quite apart from the five-gore foundation skirt, which is finished with a corded shaped flounce to support the overskirt. Blouse (unlined) with a gathered front and two gathered backs, right back cut with box-pleat. Blouse, trimmed with lace, is gathered on the lower edge of a three-piece lace-trimmed yoke. Sleeve is gathered on a lining, with lace-trimmed cuff. Draped taffetas belt supported on bones. Wear over a low-necked sleeveless under-slip bodice. Good model for ninon, silk muslin, &c. 45-inch material, 7 yards.

Smart Demi-toilette of Floral Taffetas.

No. 5536, Page 26. Five-gore foundation skirt of silk or moirette, edged with a pleating, over which hangs a full cross-cut flounce of taffetas edged with a bias band of plain taffetas matching the prevailing shade of the floral pattern. Seven-gore full skirt of floral taffetas, the edge vandyked and hemmed with a bias band of the plain material. Make quite apart. Cut a bodice lining with back, four sides, two fronts, to close down the front centre. Tack, fit, seam, bone, leaving only the side and shoulder seams. Veil with a back and two crossed fronts of taffetas. Finish the seams. Frill berthe of taffettas hemmed with the plain material, mounted beneath a plain band covered with lace. A puff sleeve of the material is gathered on a lining sleeve, the edge forming a frill hemmed with the plain material. Draped belt of the plain material. Quantity of 22-inch taffetas required; plain, 3 yards; floral, 13 yards—16 yards.

November 29, 1901.—"I have been a subscriber to your journal for many years and always find it most useful to me in my business."—E. Stenning

Smart Utility Wrap for Day or Evening Wear.

No. 5537, Page 26. Good model for white cloth and green velvet. The pattern is in eight pieces (half the coat)—half the back of Empire bodice, one single-breasted front, half the pleated skirt (pleats wheelmarked on pattern), one sleeve, one cuff, half the collar, one sleeve lining. Lay the pattern pieces on 5 yards of 54-56-inch material, which is doubled (selvedges meeting), the back centre of bodice back pattern laid along the fold, so that it is cut in a single piece, the other pieces being cut in duplicate. Tack together back and fronts. Pleat and add the skirt, first lining it (pleat together material and lining). Try on. Stitch and press the seams. Face bodice fronts with canvas and close edge to edge with hooks and eyes. Cut the white silk (or polonaise) lining on the coat pattern. Seam and press it. Tack in place and slipstitch the turned edges over the stitched coat edges and hook tails. The collar is lined and faced with velvet. Shaped velvet pieces decorate the fronts, and a cloth strap hides the waist seam. Seam the lined sleeve. Gather into the stiffened cuff. Gather into the armhole, and fell the coat lining over the seam.

Demi-toilette of Double-width Oriental Satin.

No. 5538, Page 27. Skirt could be of pastel cloth to match satin bodice. Five-gore foundation skirt of mercerised lining or silk, edged with a shaped flounce tucked to flat pattern (pattern in one piece, half the flounce). Overskirt (seven breadths) of satin, made quite apart, closely fitting hips except front, which is pleated, and is cut longer to drape a little. Skirt closes on left of tablier, in the pleat (wheelmarked on pattern). Cut in the foundation material a bodice lining, back, four side pieces, two fronts, to close down the front centre. Tack, fit, seam, leaving only the side seams. Veil with a back and two fronts of satin. Bodice closes with hooks and worked eyelet holes under the ribbon drapery, which is held in place with a satin strap. Finish the seams. Shaped berthe of darker satin with appliqués of net and a lace edge. Boned belt of the darker satin. One-piece sleeve tucked (tucks wheelmarked) to form a frill on a smaller lining. Lace frills. 44-inch material, 7 yards.

Afternoon Gown or Demi-toilette of Spotted Taffetas.

No. 5539, Page 27. Five-gore foundation skirt of silk moirette or silk, edged with a shaped flounce tucked to flat pattern (pattern in one piece, half the flounce). Overskirt (seven breadths) of 42-inch taffetas, pleated into the waist. Decorate with three cross-cut frills of taffetas, hemmed with velvet or satin ribbon. Cut in silk or mercerised cotton a bodice lining: back, four sides, a three-piece front, to close on left of centre panel. Veil centre panel top with lace. Tack, fit, seam, leaving only the side seams. Veil with a back and two fronts of the taffetas, decorated with two shaped frills of ribbon-hemmed taffetas, with velvet bow. Draped velvet belt. One-piece puffed elbow sleeve, on a smaller lining, with double ribbon-edged frills. For taffetas patterns send to the Holborn Silk Market, Holborn Bars, E.C. They have double-width taffetas at various prices. 42-inch material, 9 yards.

Home Dinner or Tea Gown for Country Visits.

No. 5540, Page 27. Five-gore satin skirt veiled with a five-gore net skirt, edged with a shaped flounce (mounted beneath a ruche). Decorate net with lace applications. Front (low) of lace flouncing, mounted on a fitted silk bodice. Smart coat of taffetas, a pleated tail back and two gathered bolero fronts. They are arranged into a waistband which holds the pleats of the basque. Decorate with a one-piece collar and frills of silk muslin. One-piece sleeve of lining, veiled with a taffetas one-piece sleeve, decorated with lace frill, and a frill-edged stiffened cuff. 22-inch material for coat, 5 yards. Only the sleeve need be lined. 45-inch net, 5 yards.

A Smart Cashmere Afternoon Gown.

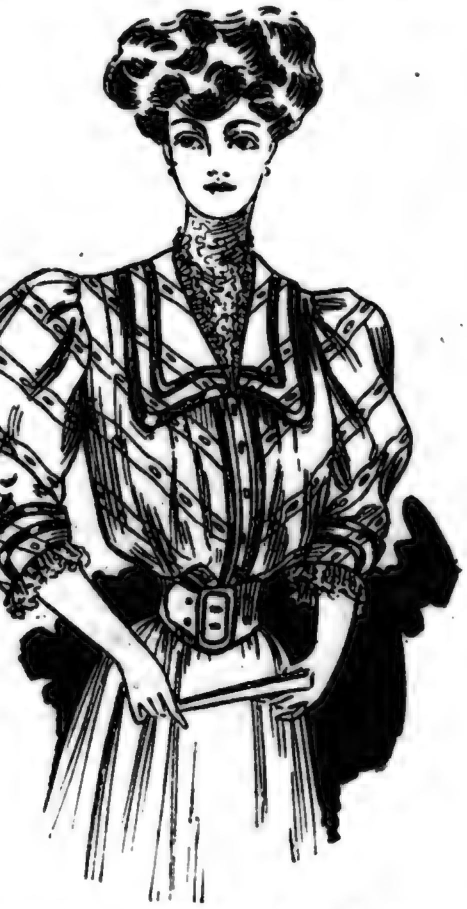
No. 5541, Page 31. Smart bell skirt. The pattern is in one piece (half the skirt), seamed back and front, back eased into waist. Trim with added tucks (bias doubled bands). Wear over a five-gore foundation skirt. Cut a bodice lining, back, four sides, two fronts, to hook down front centre. Tack, fit, seam, and bone, leaving only the side and shoulder seams. Veil with a lace panel back and front, also with a back (open at neck) and two crossed fronts. Finish the seams. Lace band collar. One-piece elbow sleeve gathered on a smaller lining, with lace frill. Satin cross bands outline lace panels. Draped satin belt, mounted on bodice. 46-inch cashmere, 7 yards.

Blouse of Flannel or Linen, trimmed with Pierced Material to Match.

No. 5542, Page 36. The pattern of the blouse is in eight pieces—one sleeve, one front, half the vest, the added box-pleat, one lower sleeve, half the back, half the collar, half the added basque. Lower sleeve, vest, and collar are of embroidery. Mount the vest (outlined with straps) and box-pleat. Tack, fit, and sew seams. Gather into the seamed basque. The collar hooks at the back, and the lower sleeve can be seamed or closes with very small hooks and worked loops.

Tucked Blouse of Embroidered Cashmere.

No. 5543, Page 38. The pattern is in six pieces—half the tucked back, the right tucked front (cut with embroidered centre panel), half the basque, one tucked sleeve, one lower sleeve, half the collar. Tucks are wheelmarked on front and back patterns. Embroidered fronts, collar, and lower sleeve. Lay the pattern pieces on 2¼ yards of 46-inch cashmere, which is doubled, so that front, sleeve, cuff, and basque patterns are cut in duplicate. The back centre of back, and front centre of collar patterns are laid on the fold. The left front, of course, is cut without the central panel. Embroider the fronts, cuffs, collar. Make the tucks. Tack together the back and fronts; try on. Make buttonholes down a doubled band mounted beneath the right front, hem the left front, and sew the buttons down the hem. Seam the side seams (run-and-fell seams). Arrange the lower edge into the two-piece basque. Try on again. Stitch the seam of junction neatly and hem the basque all round. The back edges of the basque can be seamed, or left open and hemmed. Band collar (embroidered) fastens at the back. The embroidered cuff is sewn on the gathered lower edge of the sleeve, which is seamed inside with a fell seam. Gather the sleeve into the armhole, and bind the seam for neatness. Cuff closes with hooks and eyes or buttons and buttonholes, or it can be seamed. Belt of suède kid.



No. 5544. A STRIPED SILK BLOUSE.

For Description see Pages 36 to 42.

Price of Paper Pattern, 6½d., post free, of MADAME MYRA, *10 and 11, Fetter Lane, E.C.*

Blouse of Striped Silk.

No. 5544, Page 39. A back (seamed down centre) and two fronts, cut on cross, a puff sleeve (on smaller lining), a cuff of plaid. Trim plaid collar and cuffs with velvet ribbon. Detachable vest and collar of lace. 22-inch silk, 4 yards.

A Tucked Autumn Skirt.

No. 5545, Page 41. Good model for tweed, serge, &c. Five-gore skirt, the top tucked to fit the figure (tucks wheelmarked on pattern). Tuck the lower edge to flat pattern or trim with four added tucks (double bias bands). Wear over the five-gore foundation skirt, edged with a pleating. Quantity of 48-inch material required, 5 yards.

Pleated Autumn Skirt.

No. 5546, Page 41. Model for plaid, tweed, coating, or serge. The pattern is in four pieces—half the front, one back, two sides. The skirt cuts more economically out of serge, or any material which has no distinct up-and-down to interfere with reversing the breadths. If plaid or striped material is used, see that the plaid stripes meet at seams, so that level of stripes is not altered. Lay the pattern pieces on 5¼ yards of 48-inch material, which is folded (selvedges meeting), the front centre of front pattern laid along the fold, so that it is cut in a single piece, the two sides and back being cut in duplicate. The pleats are wheelmarked on the pattern. Tack together backs, sides, and front according to the notches. Arrange the pleats and try on. Stitch and press the seams, leaving free 10 inches of the tablier seam for an opening. Hem the skirt. Stitch down the pleats to a depth diminishing towards the back. Decorate with stitching. The top edge is bound, and the opening is finished with felled and stitched straps of silk. It can close with buttons or with glove stud skirt tapes. The pocket is inserted in this opening, or in a pleat on the right side. Only line hem and place lining to machine on beneath fancy scallops. Wear over the five-gore foundation skirt, edged with a stiffened shaped flounce.

Evening Skirt of Fancy Painted Muslin or Soft Silk.

No. 5547, Page 41. The pattern is in two pieces—half the skirt and half the lining yoke. Lay the skirt piece of pattern on 7 yards of 30-inch muslin, two breadths (seamed up the selvedges, taking care that the design *meets*), double, so that the pieces are cut in duplicate. Do not fold the muslin if there is a non-reversible design. Cut it and lay the material face to face, so that the design is not reversed. Some people will prefer the skirt to end at the flounce (the dotted line on pattern) to save extra weight. Tack front and back seam (opening in back seam), gather the waist, and try on. Stitch and press the seams. Trim the front seam with a band of lace insertion. Arrange the top gathers on the seamed yoke, which can be of muslin or thin silk lining; bind with a ribbon after finishing the back opening with felled bands of sarsenet. Close with small hooks and eyes. The pocket can be inserted in the opening or in the foundation skirt. Wear over the five-gore foundation skirt of moirette, edging with a pleating of the same. The lower edge of the skirt is hemmed, and on it is mounted (with a gathered heading) the flounce—cross-cut bands of muslin 14 inches wide. (It will take 4 yards; that is 11 yards in all.) The flounce must be from 7 yards to 8 yards round, not less than 7 yards, not more than 8 yards. The lower edge is tucked to flat pattern to give firmness, and decorated with lace insertion and flouncing.

The Strapped Five-gore Autumn Skirt.

No. 5548, Page 41. The pattern is in four pieces—half the front, one side, one back which has an inverted box-pleat wheelmarked upon it, one strap. Lay the pattern pieces on 4 yards of 48-inch tweed, which is doubled in half (selvedges meeting), the front centre of front pattern laid along the fold, so that it is cut in one piece, the other pieces being cut in duplicate. The half-width (the most economical method) is not wide enough to take the whole of side and back breadths, so that added corners must be seamed up the selvedges. It is not advisable to put an added corner on a side breadth, but this is a very small one, and can be wholly concealed by stitching the hem. The back corner is hidden in the folds of the pleat. Seam on the added corners and press the seams. Tack together backs, sides, and front. Arrange the back pleat and try on, making the opening in the left tablier seam. Stitch and press the seams. Cut and line the front straps, and stitch them in place, decorating with metal buttons. Cut a lining of fine linenette on the skirt pattern, lined to match the fitted skirt. Seam and press it. Tack it in place. Fell the lining over the opening edges, put on glove-stud skirt tape,

"I have made my first coat and skirt from your free patterns of this month, and I am very pleased indeed with them."—R.

bind the top edge, and close with two hooks and eyes. Insert the pocket in the left opening. Turn up the skirt, hem over the lining, and either fell it over the lining or stitch it down firmly in several rows.

Three-Gore Tailor Skirt with Pleated Front.

No. 5549, Page 41. This is cut on the principle of the Free Skirt pattern, but the front is pleated (pleats wheelmarked on pattern). The pleats are held in place by tacking the material inside the pleats. Wear over the five-gore foundation skirt, edged with a pleating. 48-inch material required, 4½ yards.

Two-piece Tailor Skirt with Lapped Front.

No. 5550, Page 41. This skirt looks very well in striped or plaided fabrics, in plain cloths, coatings, etc. The pattern is in one piece (half the skirt). Lay the pattern on 3½ yards of 54-56-inch tweed, which is opened out and is double, so that the piece is cut in duplicate. Do not fold *cloth* which has a distinct "up-and-down." Cut it and lay the breadths face to face, so that the material is not reversed. If 48-inch tweed were used, not being wide enough, added corners would have to be seamed on at the selvedges, and this leads to waste, except that the large piece over goes a long way in supplying a coat or a bodice to match, or to make a false hem. Tack lapped and back seam (opening in front lap); try on. Stitch and press the back seam. Line the skirt with sateen, seamed apart. Cut a false hem from the waste. Seam it on over a band of lino and stitch down closely. Decorate with braid, carrying the same trimming up the right front edge. Arrange the back pleat and bind the skirt top with a ribbon after finishing the right front opening by felling the lining over the stitched down turning. Close with glove-stud skirt tapes, and close the top with hooks and eyes. The pocket can be inserted in the opening. The fronts are lapped finally when the skirt is completed. Stitch the edge of the right front to the left front from the back *by hand*, taking care that the stitches do not penetrate to the surface. Then fell the left front's edge to the *lining only* of the right front.

Adaptable Tea or Dinner Gown.

No. 5551, Page 48. This is a complete gown—bodice and skirt—with added tea coat, which can be worn with it or not at will. Without the coat, the dress is low in the neck at back as well as in front. The skirt is of silk muslin—a seven-gored model, gathered at the waist, tucked at edge to flat pattern, and decorated with a band of fancy muslin or gauze. Wear over the five-gore foundation skirt. The bodice has a full back and two fronts, gathered up the centre to drape. Bodice closes with hooks and eyes, and bows are placed down the centre. Sleeve of the muslin gathered on a lining. Coat of the transparent figured material—a back, two fronts, a turnover collar, and an epaulet sleeve, lined and hemmed with silk matching the plain muslin. 44-inch plain muslin, 8 yards; 29-inch fancy muslin, 5 yards.

Strapped Tailor Gown with Pleated Skirt.

No. 5552, Page 48. Five-gore skirt, unlined, arranged in box-pleats (pleats wheelmarked). Pleats held in place by material being tacked at back of pleats. 48-inch serge, 5 yards. Wear over a moirette foundation skirt. Coat of the serge. The pattern is in ten pieces (half the coat)—half the back, two side pieces, two fronts, half the collar, the upper and under of one sleeve, one front strap, one back strap. The fronts close with buttons. Lay the pattern pieces on 2½ yards of 48-inch material, which is doubled (selvedges meeting), back centre of collar and back patterns laid on the fold, so that each is cut in one piece, the other pattern pieces being cut in duplicate. Tack together back, sides, and four fronts of coat. Try on. Stitch and press the seams. (Front and back seams are lapped.) Fronts are stiffened and faced with serge. Cut the silk lining on the coat pattern. Seam and press it. Tack it in place, and slipstitch the turned edges over the coat edges. The sleeve is large at the shoulder. It is decorated at the wrist with a strap by way of cuff. It is lined (lining seamed apart). It is pleated and stitched into the armhole, and the sleeve lining is felled over the seam. Face collar with velvet.

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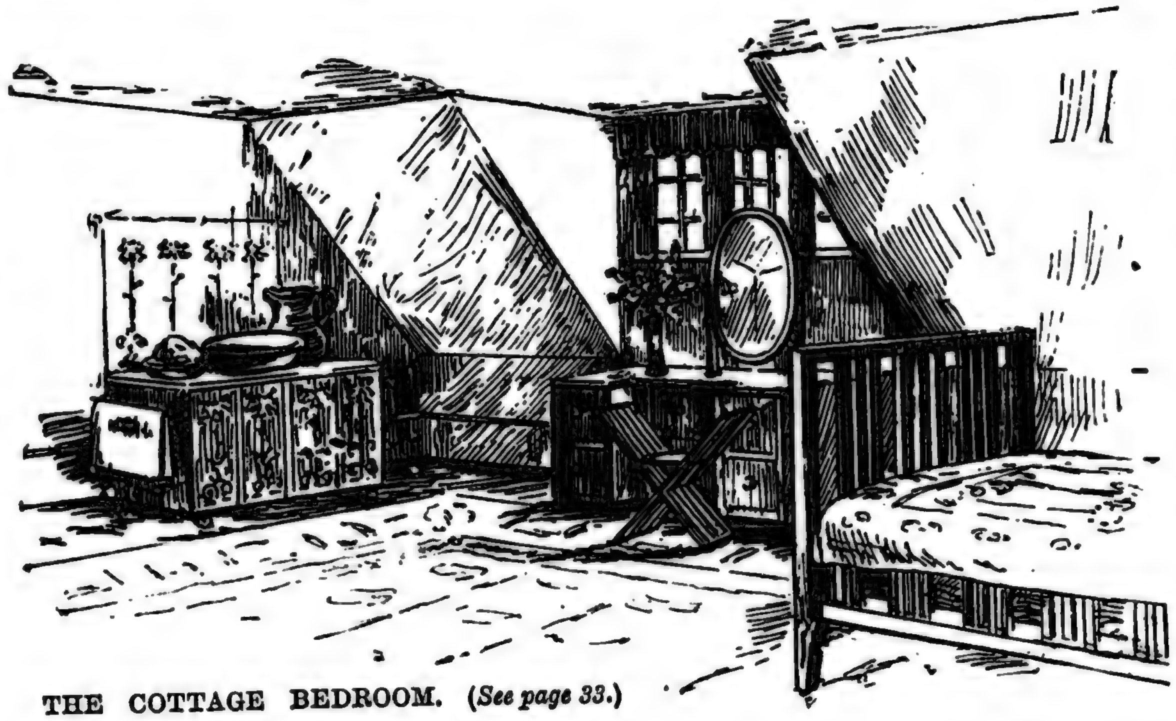
HOW TO WASH BABIES' ROBES: NAINSOOK AND CAMBRIC.

IN many families the babies' robes have been handed down from generation to generation, and very beautiful some of these robes are, with their fronts of the finest insertion and embroidery, to say nothing of the tucks and infinitesimal little frills. The backs of these heirloom robes, as they might well be called, are as a rule plain, and they are usually made of the finest cambric, a more lasting material than nainsook.

The present day fashion for babies' robes is of a simpler design; there is a yoke instead of a bodice, the skirt being gathered on to it, and the insertion and tucks run right round the skirt instead of all the trimming being only up the front, and as a rule there are but few frills, which make them easier to iron.



THE COTTAGE BEDROOM. (*See page 33.*)

When washing nainsook or cambric robes they are treated in exactly the same way. Shake out the robe and steep it for twenty-four hours in clean cold water; this will draw out stains and make it a better colour.

For washing, prepare two baths of really hot water, and if only one robe is to be washed, have a large enamelled saucepan to boil it in, but if two or three are being done, prepare the copper for them in the following manner:—Fill it three parts full of cold water, shred into this water a quarter of a pound of soap, dissolve a tablespoonful of borax in a little boiling water and add it to the soap and water in the copper. Squeeze the steeping water out of the robe, and put it right side out into the first bath of hot water. Start by washing the small parts first, such as the trimmings round the neck, the sleeves, and the bodice or yoke. Spread them out on the hand and soap well, then rub them lightly together, being careful to rub the material on itself.

After the small parts are done do the skirt, commencing with the hem, work round and round it, soaping and rubbing a small piece at a time, until the whole of the right side is washed; rinse it well, wring the dirty water out of it, shake the robe to see if it looks quite clean, turn it to the wrong side, and repeat the process in the second bath of hot water.

After washing it in the second water, soap the robe lightly all over and put it into the copper to be boiled. The water in the copper should be only lukewarm when the robe is put into it, bring it up to the boil, and boil for fifteen minutes.

Whilst the robe is boiling empty the baths used for washing it. Half fill one with warm water and use the other for the blue water. Next make the starch needed to starch the skirt of the robe. Boiling-water starch is used, and is made by putting a heaped-up tablespoonful of starch into a clean basin, mix it to a smooth paste with a little cold water, using the fingers to press out any lumps, then add a piece of wax the size of sixpence, or a quarter of an inch of tallow candle, and half a teaspoonful of borax previously dissolved in a little boiling water; stir into these ingredients enough boiling water to render the starch a semi-transparent jelly. This must be thinned down by the addition of water until the starch pours readily, or it will make the robe too stiff.

When the robe has boiled the required time, lift it out of the copper and drop it into the bath of warm water, this will take out the soap; cold water would harden it in the material and make it a bad colour. After rinsing it in the warm water, place the bath containing the robe under a tap of cold running water, and rinse it well until the water runs through it quite clean and clear. The rush of water through the fibres of the material makes it a good colour. When the robe is rinsed, it should be blued; stir up the blue water, and dip the robe up and down into it two or three times, holding it at the top, then pass it quickly through the wringer, to prevent the blue drying in streaks; if no wringer, press the blue water out as evenly as possible. Next hold the body part in the hand and dip the skirt into the starch. Wring out the starch, and if the robe is to be ironed the same day, roll it up in a clean cloth and leave it for an hour before ironing it; if not, dry it, if possible, in the open air.

If the robe be allowed to get quite dry it must be damped before it is ironed. Spread it out on a clean table and sprinkle it with clean cold water, roll it up tightly, and leave it for half an hour.

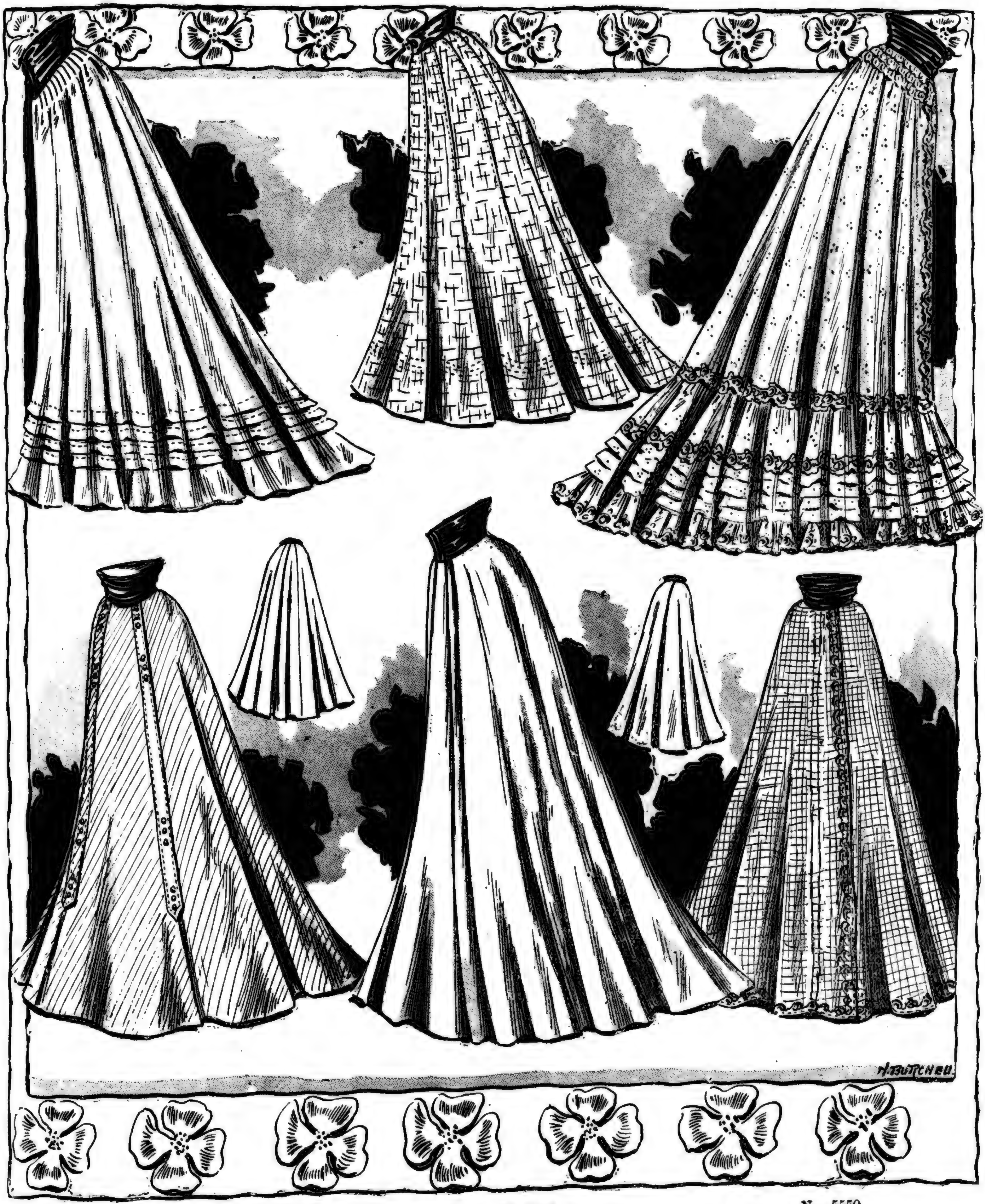
Everything except tussore silk is ironed damp. Begin ironing by doing the body part first, keeping the skirt covered with a damp cloth. Any embroidery or insertion should be ironed on the wrong side over a flannel pad. Sometimes the pattern is very much raised and will require punching to make the centres of the raised part stand out well. A puncher is a straight piece of steel with a smooth round knob at the end of it, the other end being set into a wooden handle. If there be no proper puncher available, the top of a fine bone crochet hook answers the purpose very well. When the body and sleeves are ironed quite dry, slip the robe over a skirt-board, and iron all the insertion and embroidery on the wrong side over a flannel pad, punching out the pattern to raise it well. When the trimmings are done, turn the robe to the right side, keep it still on the skirt-board, and should there be any frills commence with ironing the top one, then iron the tucks, raising each one, after ironing it, with the thumb-nail or with the head of a fine darning-needle; this prevents the tucks having a flat, stuck-together appearance. When all the trimmings are ironed, finish the skirt; be very careful to press the point of the iron up into the gathers to get them dry.

When all the robe is ironed, any frills that it may be trimmed with should be goffered with proper goffering-irons.

When finished slip the robe off the skirt board, lay it flat on a clean table, place the sleeves, if they are long ones, across the front of the yoke, let the robe fall into folds (but do not press them in with an iron), fold it over in two and put it to air.

"I have only just seen 'Myra's Journal,' and like it so much that I shall continue to take it."—M. Lake, Halliford St., Islington.

No. 5545 No. 5546 No. 5547



No. 5548 No. 5549 No. 5550

FASHIONABLE SKIRTS FOR THE EARLY AUTUMN.

For Descriptions see Pages 36 to 42.

Price of Paper Patterns, Pleated or Tucked Skirts, each 1s. 0½d.; Skirts, or Foundation Skirts, each 6½d., post free of Madame Myra, *10 and 11, Fetter Lane, E.C.*

Personal Appearance.

HOW TO MAKE IT MORE ATTRACTIVE.

By Mistress Anne Page.

BEAUTY IN THE ARMS AND HANDS.

(Continued from our August issue.)

THERE are several exercises, of which to-day I will describe a few, that, in conjunction with the massage I have already taught you, tend to beautify the shape of the arms and hands, and to greatly strengthen them for work or for sports such as tennis, croquet, rowing, &c.

(1) Lie flat on the floor with your arms at your sides, shut your mouth and slowly take in a deep nasal breath and, while you are doing so, raise your arms slowly and steadily until they are extended flat above your head; return them steadily to your sides, letting your breath go evenly at the same time. Repeat this eight times.

(2) It is not conducive to their beauty to place the elbows on the table as a rule, but in the following exercise it may be done with advantage:—Place a soft cushion on a steady table, put your left elbow on it and bend down your hand so that at the wrist it makes as near a right angle as possible, the fingers pointing towards your left ear. Now press on the back of that hand with your right hand and then try with all your might to put up the fingers of the left hand and get the whole hand up straight again from the wrist. Of course, you must really press it down with your right hand because it is in the resistance caused by trying to overcome this pressure that the benefit of the exercise lies. Next let the right hand try to press the left back to the angular position while the left resists with all its might. Do this six times, then place the right elbow on the cushion, "change hands," and repeat. This is a good mental exercise, too, as the will must be brought to bear on the resistance part of it.

(3) Stand straight, with heels together and head well up, take a good deep nasal breath until the abdomen is drawn right back, then shoot your arms forward straight in front of you ten times.

(4) Put your right arm up over your head (holding this well up and keeping the chin nicely in) and let your fingers touch your left ear. Put your left hand into your left arm-pit, letting the fingers extend over the bust, press somewhat heavily with the wrist, then take a slow, deep nasal breath and hold it as long as you can. Let it go equally steadily; then change hands and repeat, putting the left arm over the head until the fingers touch the right ear, and so forth. This, as well as improving your arms, will equalise your breathing, improve your blood-circulation, keep your shoulders even, and help you to attain a better "carriage" if you do it properly.

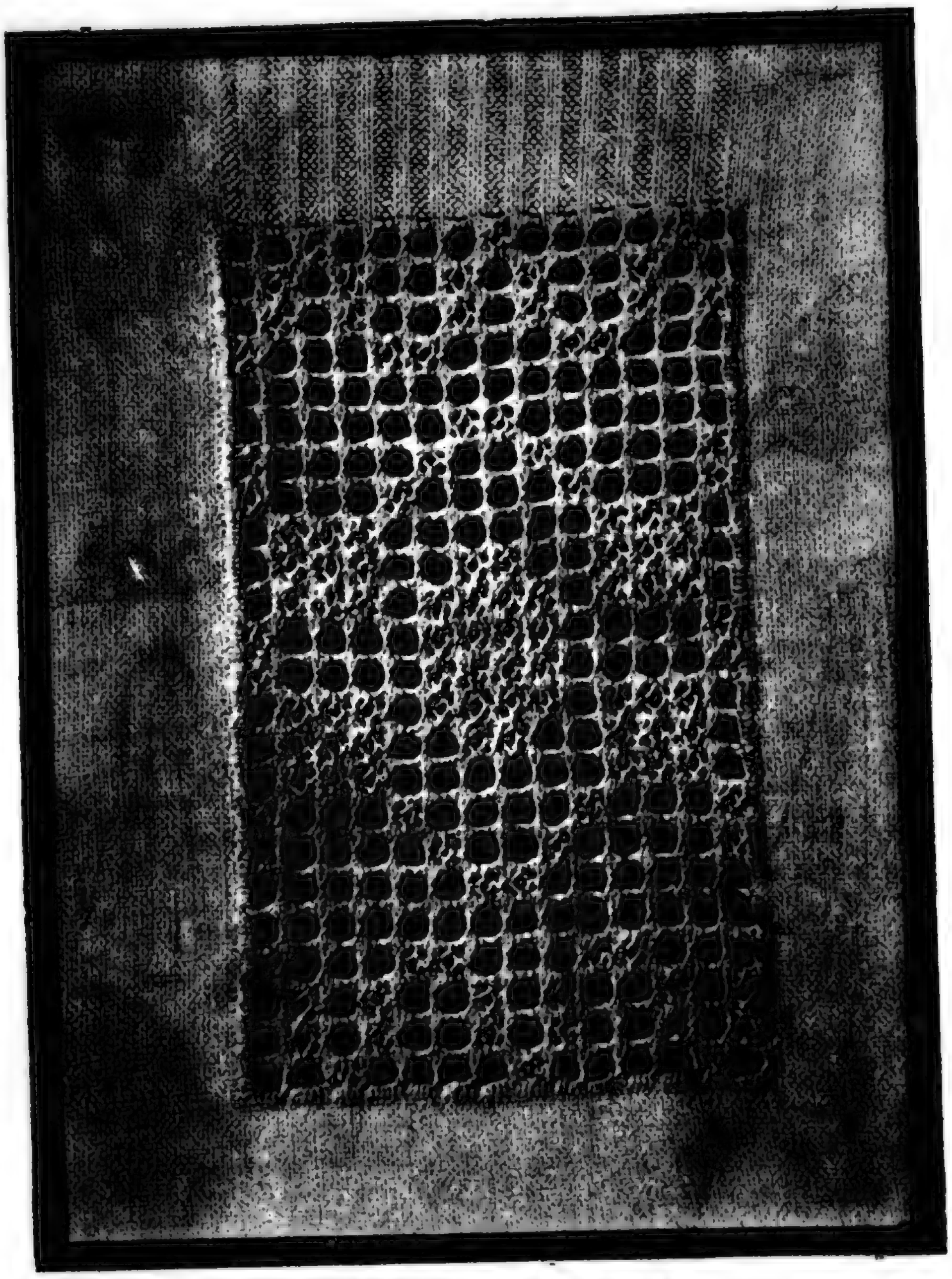
(To be continued.)

◆

THE BEST OF POLISHES.

Good tools are undeniably half the battle, seeing that work carried out with them is done in half the time, and better done at that. More housemaids would keep the brass ornaments and fittings about a room in good condition if she was provided with a polish—like the "Matchless" Metal Polish—which cleans and brightens perfectly with a minimum of labour. "Matchless" Metal Polish being very clean to use, the young housewife need not fear to use it herself, not only on her bicycle, but on her gasaliers and house-fittings. Efficacious as it is in cleaning and brightening, "Matchless" Metal Polish contains no ingredient which might ultimately corrode or otherwise damage the metal cleaned.

For the fire grate, the housemaid should be taught to use Komo Black Enamel, which will impart a deep black, smooth, brilliant surface to the most neglected of grates (from 2½d. to 6½d. the tin). Its beautifying effect on the grate is quite equalled by the cleansing and polishing wrought by Komo Furniture Cream, which again works wonders on all soiled mahogany, &c., with very little trouble (from 1d. to 1s. the bottle). These polishes are all made by the "Matchless" Metal Polish Co., Limited, Liverpool.



DRAWN THREAD WORK.

Worked with the Peri-Lusta Threads.

For Description see Page 43.

MYRA'S PAPER PATTERNS.

The August number of Myra's Journal contained a large number of designs suitable for the early autumn, and the Free Patterns were specially designed to suit the new autumn materials. The Free Patterns comprised a specially well-cut five-gore skirt—for autumn tweed, serge, &c.—with lapped seams (the lap given in the pattern), a remarkably nice Inverness (for travelling or to serve as a rain coat), a beautiful demi-toilette blouse (for table d'hôte, theatre wear, &c.), and a charming coat for a small boy—to be carried out in linen, serge, &c.

The newest tailor skirts were illustrated and described, also innumerable charming blouses, silk gowns, the new coats, &c.

THE BRET HARTE ASSISTANCE FUND.

Committee: Mr. George Meredith, O.M., Sir George Newnes, Bart, M.P., Sir Francis C. Burnand, Dr. Robertson Nicoll, Sir Gilbert Parker, M.P., Sir Arthur Conan Doyle, Mr. Hall Caine, Mr. George R. Sims, Mr. Clement K. Shorter, Mr. H. Beerbohm Tree, and Mr. Anthony Hope Hawkins.

Mr. Bret Harte, the famous novelist, whose works have given so much enjoyment in all English-speaking lands, died in poor circumstances, leaving his daughter Ethel totally unprovided for. Miss Bret Harte finds the struggle for a livelihood very hard. Her health has broken down at a time when she has been striving to earn her living on the concert platform and the stage. It is thought that many in Great Britain and the United States who knew her father personally, or who loved his books, would be disposed to contribute a small sum (amounts of even 5s. would be exceedingly acceptable), in order that a fund may be raised which may permanently benefit Miss Ethel Bret Harte. The gentlemen named above have given their names to the committee as a guarantee of the genuineness of this appeal.

Subscriptions may be sent to the honorary secretary to the fund, Dr. L. C. Alexander, of Holly Lodge, Upper Parkfields, Putney, S.W., or to the London and County Bank, Putney Branch.

◆

THE SHIBBOLETH OF BRIDGE.

There are many words and phrases heard at Bridge which, while continually and naturally used by the player of some experience, merely add to the beginner's confusion of mind.

"Blocking" means to stop your partner's suit by taking a trick and leaving yourself without a small card to put him in with; this is a grievous sin at Bridge, and must be avoided; it leads to unmitigated wrath in one's partner. "Carte blanche" is a hand that contains no picture card, though aces do not prevent its coming under this head. "Chicane" is to hold none of the trump suit.

The word "convention" at Bridge means certain methods of playing.

"Establishing a suit" is to hold all the highest cards to have command of it.

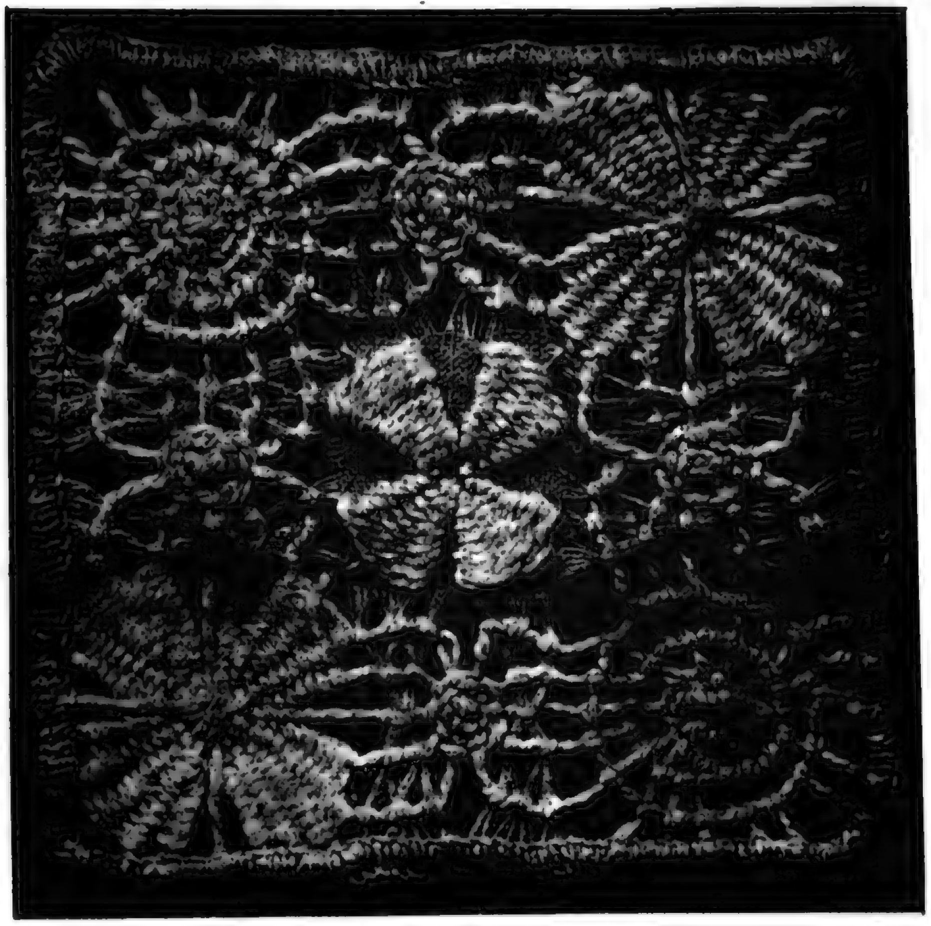
To play a false card or to finesse against your partner are anathema at Bridge. You play a false card when you win a trick with the king while you hold the queen. To finesse is to play to win a lower card than you hold, such as the knave when you have the king also. "Forcing" is obliging your partner or adversary to trump; it is sometimes very helpful to force the strong adverse trump hand. "Fourchette" means a tenace over a lower tenace: a "tenace" being two intermediate cards, such as ace, queen or king, knave; thus, a fourchette is formed by ace-queen over king-knave. A "guarded" card is one that has small cards to fall to those above—thus, a king wants one guard to fall to the ace, a queen two for ace-king, and so on; and "protection" in a suit means a well guarded honour. "Plain" suits are those other than trumps. To "renounce" is to have no more of a suit, and to "revoke" is to renounce while still holding a card of the suit led. To "ruff" is to trump, and a "singleton" led for the purpose of ruffing, is a single card of a suit. A "Yarborough" is a hand holding nothing above a nine. Our American friends use some words and expressions unlike ours, and these have all the quaintness usually characteristic of their utterances. Thus they call the third hand or leader's partner the "pone"; they call the declaration the "make," and speak of leaving it as the "pass"; to double is to "go over," and to redouble "to go back."

DRAWN THREAD WORK.

BESIDES the fine-drawn thread work which decorates our tea-cloths and side-board cloths, there is another type, executed on coarser linen, which makes beautiful table centres, coverlets, &c., worked in panels and medallions. A panel in drawn thread work is shown on page 42, which is worked in Peri-Lusta Threads in two sizes, D and F.

To execute the design, alternately (for twenty times) draw out and leave four threads; this is for the width. For the length, alternately draw out four threads and leave four threads for sixty-nine times. Then cut the drawn threads close to the margin, and work round the edges with close overcast stitch in the finer Peri-Lusta Thread. Then overcast all the stitches to form the lattice ground-work. The heavier pattern is executed with buttonhole stitch in coarser Peri-Lusta Thread, which fills in part of the lattice.

For the Spanish Drawn Work (see this page) draw the threads of the linen (or whatever material chosen), leaving alternately solid and open squares. Start a Peri-Lusta thread from the centre of an open square corner, carry it across and knot in two equal parts the loose strands of the linen. Pass across the next open square and continue as before.



SPANISH DRAWN WORK.
WORKED IN PERI-LUSTA THREAD.

Start the second Peri-Lusta thread; carry it across the open square, knot each division of strands near the centre into two parts, cross the next open square, and continue thus. Start three Peri-Lusta threads (equal distance from each other, along the solid border of corner square), and this time knot the strands into three parts each, passing the threads thus made between the loose strands; knot them together and form the little round "spider" by darning in and out of the threads; then pass on to the next strands to the open square and repeat.

The threads in the open squares are drawn together and knotted with the last thread which has knotted the strands into three. The spider-web and darning design can be easily followed from the illustration.

This is a good pattern for side-board cloths, dress trimmings, collars, cushions, etc. etc.

To find a variety of beautiful designs for fancy work, ladies should get at their nearest Berlin wool shop the beautifully got up and useful "Peri-Lusta Handbook," price 6d. It can be had also in the fancy departments of all drapers.

ALL LADIES WHO DO FANCY WORK, KNITTING OR CROCHET, SHOULD GET AT ONCE THE "PERI-LUSTA" . . . HAND-BOOK

Fac-simile of Peri-Lusta Hand-book.
PRICE 6D

COMPILED BY MRS. HUMPHRY. "MADGE" of "TRUTH"

PERI-LUSTA

THREADS Surpass all Others for . . . BRILLIANCY and SILKEN FINISH, and are acknowledged . . . .

THE BEST

For Every Class of EMBROIDERY, CROCHET, KNITTING, &c.

Their All-Round Excellence gives them the Premier Position amongst Threads for all Fancy Work.

(See Handbook for exquisite designs, with instructions for working, and for the various grades and qualities.)

The PERI-LUSTA Threads and Handbook are obtainable from all Berlin Wool Dealers

AT THE PRICE OF COTTON.

THE great success which has attended the introduction of PERI-LUSTA to the Art Needlework world has caused numerous imitations to be placed on the market, and the Patentees of PERI-LUSTA, therefore, impress upon the public the importance of seeing that every skein, spool, or ball they buy bears the trade name PERI-LUSTA.

D & A

Prize Cookery Recipes and Household Hints.

NOTE.—All recipes and hints intended for competition must be sent to Mrs. Hope, 10 and 11, Fetter Lane, E.C. They should not be included in envelopes containing queries for other departments, as that entails considerable delay, and often causes the competing papers to reach Mrs. Hope too late for the Competition. Competitors must write their recipes or hints each on a separate sheet, and must put *their name and address* on each.

Mrs. Hope wishes it to be understood that she cannot enter into correspondence with regard to the Hints and Recipes Competitions.

She must further remind competitors that efforts which are not accompanied by a coupon are not considered at all, and that names and addresses of *prize winners* are always printed. All efforts are welcomed, but the rules must be kept, and competitors who write "please do not publish my address," must not expect to gain prizes.

PRIZE COOKERY RECIPES.

A prize of 2s. 6d. has been awarded for each of the four following Cookery Hints:—

Picnic Custards.—Make a boiled custard from 1 pint of milk—sweeten and flavour it to taste. Dissolve ½ an ounce of gelatine in a little milk, and stir into the the custard when it has cooled a little, but is stiil warm. Then turn into cups or glasses to set. Custard in this form packs well, and is most acceptable at picnics.—Miss L. Paxton, 2, Duke Street, Darlington.

A Very Dainty Egg for a Very Dainty Appetite.—A convalescent will appreciate an egg served as a "Bird's Nest." Take a fresh egg, and separate yolk and white. Whisk the white to a stiff froth, adding a little pepper and salt. Have a round of well-buttered toast ready. Heap the whisked white on it, making a hole in the centre, into which drop very lightly the yolk. Place in the oven until the yolk is cooked. Sprinkle with minced parsley, and garnish with parsley and a few pieces of tomato.—Miss A. M. Smyth, 95, Lawton Road, Waterloo, Liverpool.

Bacon in Portuguese Fashion.—Beat the yolks of 12 eggs until quite thick; grease 4 small basins, half fill them with the beaten eggs, place them in a preserving pan of hot water, put a cloth over, to keep in the steam, and when they have poached for a little while test with a very pointed piece of wood (a clean wooden skewer will do), and if it can be withdrawn without any egg sticking to it, they are ready. Turn the mixture out of the basins and cut into slices. Make a strong syrup from 1lb sugar and 1 pint water; dip the slices in this while it is quite boiling, boil them up for a moment, then put the slices into a basin and pour the syrup over. Serve cold with powdered cinnamon on the top. This "heavenly bacon" is a very popular Portuguese dish.—Miss Murray, 64, Delaware Mansions, Maida Vale, W.

An Economical Jelly.—Required: A shank bone of mutton, 1 egg, a dessertspoonful of gelatine, 1 lemon, and sugar to taste. Soak the gelatine in a teacupful of water for four or five hours. Place the shank-bone in a saucepan or a stewing jar, with one quart of water, and stew gently till the liquid is reduced to one pint. Strain and allow to become cold, when it should have become a firm jelly. Remove all fat very carefully; turn the jelly into a saucepan, with the white and shell of the egg, the dissolved gelatine (strained), the juice and the grated rind of the lemon, and the sugar. Stir well and simmer gently for fifteen minutes; then add two tablespoonsful cold water, and place by the side of the fire for thirty minutes. Do not allow it to boil again. Then strain, and place in jelly glasses to set. If no jelly bag be at hand, a piece of fine muslin tied over a well-cleaned gravy strainer will do instead.—Miss J. A. Smith, 37, York Road, Seacombe, nr. Liverpool, Cheshire.

COOKERY RECIPES COMMENDED AND RECOMMENDED.

Macaroons and Nougat Cream.—Half pound macaroons, 1lb sugar, half pint water, a few candied fruits for decoration. Fill a plain border mould with salad oil. Pack it with freshly made macaroons, these facing outwards and standing on their edges; it will take about three abreast all round, leaving small spaces between. Boil the sugar and water together until a pale golden colour, drop in water to test; as soon as brittle pour into the mould, filling each space. When cold turn out. Lay a row of macaroons on top of the border as a decoration, with a piece of bright candied fruit on each, and fill up the centre with half-whipped cream.—Attleborough.

Chocolate Rice.—Stew 8oz rice in one quart of milk till tender. Put it in a pie-dish and let it cool. Strew over it ¼lb grated chocolate. Beat into a froth the whites of two eggs with ½lb of castor sugar. Spread this carefully over the chocolate, put it in the oven for a few minutes, and serve cold in the dish.—Rochester.

Jelly and Cream.—Half a packet of Nelson's or any table jelly (pint packet), a sixpenny jar of cream, and a little creamy milk. Melt the jelly in a basin by adding a breakfast-cup full of boiling water. When almost cold, add the cream and sugar to taste. Beat briskly until very light and spongy; fill a mould and serve in glasses.—Lewes.

FOUR PRIZES, EACH 2s. 6d.,
ARE AWARDED FOR THE
FOUR BEST COOKERY RECIPES.

FOUR PRIZES, EACH 2s. 6d.,
ARE AWARDED FOR THE
FOUR BEST HOUSEHOLD HINTS.

Tongue Salad.—Cut about a ¼lb of cooked tongue or corned beef into thin cubes. Cut some cubes of carrot and turnip in the same way, and boil them in salted water until tender. Drain them and let them get cold. Cut four cooked potatoes up in the same manner. Shred some celery across in rings and six gherkins sliced across. Place the meat on a large dish in the centre, then put a heap of the cooked carrot at each end and sides. Fill in with mounds of potato, turnip, celery, and gherkin tastefully arranged. Pour a good salad dressing over, and it will spread through the vegetables. Garnish the whole with hard-boiled white of eggs cut in shreds.—Ipswich.

HOUSEHOLD HINTS.

A prize of 2s. 6d. has been awarded for each of the four following Household Hints:—

Two Useful Hints.—Hot weather precautions: Keep butter, bacon, lard, &c., in deep earthenware pans, and wrap round with a bit of old blanket well wetted. They will keep sweet and cool. Economy in sugar: Always scald rhubarb before cooking it. It will require much less sugar, and yet loses none of its flavour by this means.—Miss M. Boxall, 20, Holland Road, Brixton.

A Sewing Machine Secret.—Take out the screw which holds the foot-plate. Remove the plate, and you will be surprised how fluff has accumulated there. Clean under the whole of the plate and the little grooves with a penknife (having first removed the needle). Very often this accumulation of fluff is the sole cause of a machine running heavily and working badly.—Miss Nellie Clarke, 90, Portland Street, Manchester.

An Original Recipe for Eau de Cologne, Bought in Heidleberg in 1858.—Essence of rosemary, ½ drachm; essence of heroli, ½ drachm; essence of bergamot, 1 drachm; essence of lemon, ½ drachm; spirits of wine, 1 quart. Mix, bottle, and cork closely and seal.—Mrs. Pierce, Rough Common, Canterbury.

A Hint for the Larder.—If meat is too fresh from the butcher, sprinkle it with carbonate of soda before cooking. This will prevent it being tough.—Mrs. Burge, 4, Ellesmere Road, Chiswick, W.

HOUSEHOLD HINTS COMMENDED AND RECOMMENDED.

Parsley placed in a covered glass jar, without any water, will keep a long time, better and longer than when put into water.—Cheshire.

To Sweeten Strong Butter.—Melt the butter and skim it, then put into it a piece of toast, free from any burn; in a few minutes the butter will lose its unpleasant taste and smell. The toast will absorb it.—Ipswich.

Making Buttonholes.—When making buttonholes in any material which frays easily, like voile or taffetas, first mark the buttonhole. Then, before cutting it, stitch round with the sewing machine. Then cut between the stitches and work as usual. This not only makes a firm foundation, but effectually prevents fraying.—Ipswich.

Fragrant Tea.—Put the very thinly pared rind of half an orange at the bottom of the tea-caddy; then put the tea in. Leave it covered for a few hours; then stir the dry tea about. The flavour of tea thus treated is delicious for special occasions.—Norfolk.

To Clean Chamois Cycling Gloves.—Soak for 15 minutes in lukewarm soapsuds, with a teaspoonful of ammonia added to 1 quart of the water. Press and squeeze the gloves until all dirt is removed, but do not wring. Rinse slightly in fresh soapy water of the same temperature and press in a towel. Dry in the open air, rubbing them now and then to prevent them becoming stiff.—Ipswich.

Cookery Recipes and Household Hints
PRIZE COMPETITION

To provide our readers with interesting and original recipes for Cooking and Hints for the Household, we are offering:

FOUR PRIZES, 2s. 6d. each,
for the Four Best Cooking Recipes, and
FOUR PRIZES, 2s. 6d. each,
for the Four Best Household Hints.

Competitors must send in their Recipes and Hints on or before September 15, addressed to "Mrs. Hope, Myra's Journal" Office, 10 and 11, Fetter Lane, E.C.

One or both the coupons below must be sent in with the Recipes or Hints.

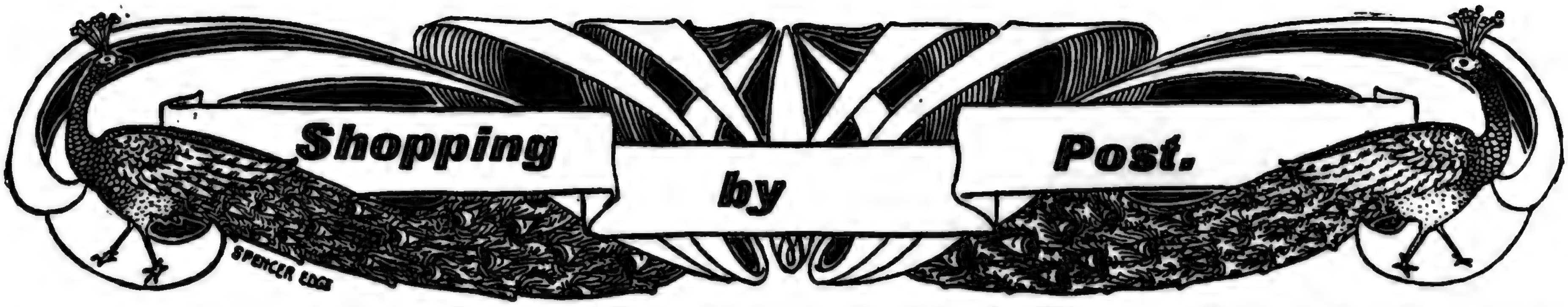
Competitors must write their Cookery Recipes and Household Hints on *separate sheets*, and put their name and address on each. The sheets can then be pinned together with each coupon.

COOKING RECIPES.
SEPTEMBER, 1905.

HOUSEHOLD HINTS.
SEPTEMBER, 1905.

The Result of the Competition will be published in the November number.

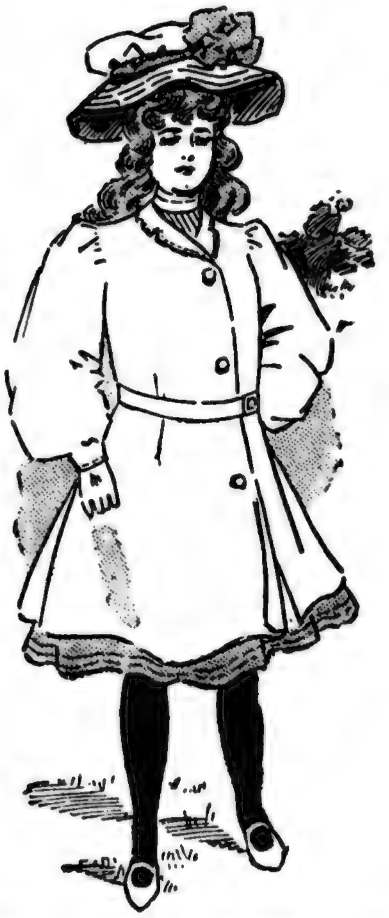
Miss S. B. writes:—"I have found the competitions very interesting, and am more than delighted with my prize."



Shopping by Post.

B. B. CLOTHS AND SERGES.

At this season of the year we all need something new; our summer things are impossibly light; our sea-side garments are most shabby, having experienced hard wear and the still more damaging process of being placed "anywhere" when not in hard use. It is early to think of real autumn and winter dresses, because, though the buyers have long selected the seasonable novelties, manufacturers and drapers alike will not offer the coming fabrics to the public for some few weeks yet. The best thing we can do, then, is to get made a nice dress of good Amazon cloth or serge, or some fancy black fabric. Not only will it be a boon to us now—carrying us over an awkward season (so far as day dresses go, at any rate), but it will be a capital utility dress, to wear whenever we do not quite know what to select during the autumn and winter.



No. 5550a. Capital Coat for a Little Girl.

A simple model—a back and two double-breasted fronts of frieze. Small reefer collar. 48-inch frieze, for a girl of eight, 2¾ yards.

Price of Paper Patterns, 6½d., post free, of Madame Myra, *10 and 11, Fetter Lane, E.C.*

Such a dress should be made in really nice style, and the materials must be *good*. Therefore, we cannot do better than send to Best's Dress Goods Co., Bradford, and ask them to send us patterns of their black fabrics—these are exceptionally good; they have some beautiful ribbed broché and figured black fabrics, besides a collection of first-class plain materials—all wool or silk-and-wool, which are most moderate in price and exceedingly dressy.

Their Amazon cloths are capital (from 1s. 8d. the yard), and their famous B.B. dress serges are in thirty qualities and weights, most of them Pirle finished, and, therefore, fit to face the roughest weather without shedding their first beauty. It adds to the facilities of getting the excellent B.B. fabrics that Best's Dress Goods Co. pay the carriage of their patterns *both ways.*

A LAYETTE DECKED WITH CASH'S FRILLINGS.

I saw the other day a lovely outfit for a six-months-old baby, in which the whole of the dainty little garments were trimmed with Cash's frilling. The finer lace-edged frills of various widths had been selected, and the young mother, who had made the garments, assured me that the use of Cash's Frilling had considerably lightened her pleasing task. The child was sensibly clothed. His frocks were of fine cambric, the skirt flounced with Cash's wide lace-edged cambric frilling, while narrower frills, to match, trimmed the front of the bodice and daintily edged the neck and elbow sleeves. His best frock was of Valenciennes lace and nainsook, but the white petticoat he wore beneath it was of cambric, edged with a Cash's wide hemstitched cambric frill. His nightgowns showed a variety of Cash's frilling. One of the prettiest had the bodice and sleeves trimmed with Cash's lace-edged frilling (bought ready ruffled on a hemstitched band, which only required felling on the nightgown). Even this baby's swing cot had curtains, drapery, pillow and sheet sham edged with Cash's hem-stitched frills. I think that many mothers might take the hint. A letter to Messrs. J. and J. Cash, Coventry, will bring a handsome illustrated (and coloured) handbook and various pattern sheets from which the various frillings can be carefully compared and selected in the peaceful seclusion of home.

MATERIALS FOR AUTUMN UNDERWEAR AT MR. CHRISTOPHER WILLIAMSON'S.

How the soft, fleecy flannelette has taken a hold on our affections! When of reliable quality (like Horrockses', for example), it is as beautiful and warm as good flannel, and it is less than half the expense. This is the season when we make up our underwear, awaiting the issue of the newest fabrics for our dresses, and as a preliminary we cannot do better than send for patterns of flannelettes to Mr. Christopher Williamson, Desk 10, 91, Edgware Road, London, W., who stocks one of the best collections of cotton flannels in London. He keeps Horrockses' beautiful flannelettes, in plain colours as well as fancy stripes, &c. His cosy cotton flannels are a speciality of his own. Of various kinds, for blouses, dressing-gowns, and underwear, he keeps an excellent special 36-inch width for nightdresses which all should see who contemplate making up winter "nighties." Mr. Williamson keeps the embroidered edging to match (from 6¾d. the yard). He stocks the non-inflammable flannelettes for children's nightgowns (from 5¾d. the yard). Patterns are sent on application, post free.

INEXPENSIVE HANDKERCHIEFS AT MESSRS. ROBINSON AND CLEAVER'S, BELFAST.

Ladies are often put to it to get handkerchiefs for their schoolboys (just now about to return to school) which will be durable, but at the same time good in appearance. Some boys look as if they were using a corner of the kitchen jack-towel! One sympathises with the mother of a being who uses his handkerchief to convoy stones and odds-and-ends of metal; but an equally strong article with the highly necessary good appearance can be had from Messrs. Robinson and Cleaver, Belfast, at 1s. 3d. the dozen. Robinson and Cleaver's Irish cambric pocket-handkerchiefs are unrivalled at the the price. Very nice hemstitched handkerchiefs (lady's size) can be had as low as 2s. 9d. the dozen. All Robinson and Cleaver's handkerchiefs are good, from their plain ones to beautiful dainty examples of the finest cambric, richly embroidered or lace-trimmed.

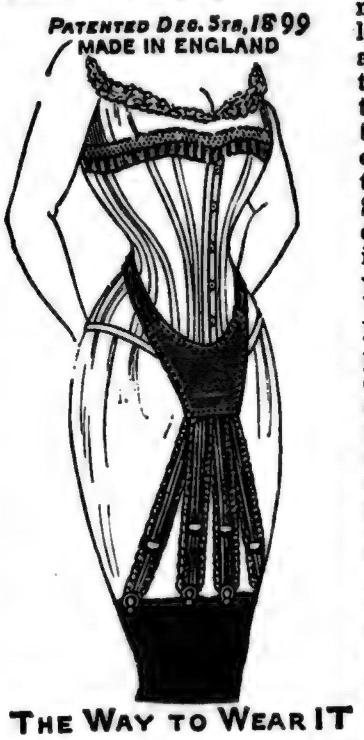
This is a very good firm at which to get boy's and gentlemen's white shirts. Fine longcloth is used, with four-fold pure linen fronts (for gentlemen), these costing only 35s. the half dozen (2s. extra if made to measure). Messrs. Robinson and Cleaver refront shirts as good as new at very moderate prices. Catalogues and price lists will be sent post free by return of post.

TWEEDS AND EARLY AUTUMN MATERIALS AT MESSRS. LUTAS LEATHLEY'S, 105, ARMLEY, LEEDS.

Some capital tweeds at moderate prices will be found among Messrs. Lutas Leathley's first consignment of autumn materials, suitable for ladies' or children's well-cut, well-made coats and skirts. Patterns will be sent post free on receipt of a postcard. There is nothing superior to grey or "mixture" tweed to take one over the mid-season, when warm weather frocks and coats are out of the question and when we are apt to find ourselves with nothing to wear. Nice serges are equally useful, and here again Messrs. Lutas Leathley have an excellent selection. In a few weeks time the latest autumn novelties will be ready, but it is well worth while to see and select the tweeds and serges at once.

THE FOSTER HOSE SUPPORTER.

Both appearance and health are affected by the system of keeping the stockings stretched and neat-looking on the leg. Garters are an abomination. If tight enough to keep the stocking taut, they lead to varicose veins and ruin the shape of the leg. Suspenders are undoubtedly best, but it remains to decide which suspenders. Undeniably the Foster Hose Supporter has great claims to the title of "the best." As the illustration shows, it is slung round the waist very skilfully so as not to add to the size of the figure, not to drag the body (as only too many suspenders do when attached to the corset), and to give the best support to the stocking, thus ensuring perfect neatness. One of its great advantages is that it adds to the effect of the straight-fronted corset, counteracting any tendency to rotundity. The patented "Silk Loop" clip both obviates any danger of tearing the stocking, and renders slipping practically impossible. The suspender can be had with two or four straps, though all have the four clips—those with two straps having two strands of elastic (with "Silk Loops") to a strap. The belt round the body is also of elastic, and the Foster Hose Supporter has been thought out entirely to help grace, effectiveness, and comfort. Any draper or hosier keeps the Foster Hose Supporter, but if there is any difficulty, the Foster Manufacturing Company, Limited, 85, Fore Street, London, E.C., will supply an address.



"I have used 'Myra' for nearly nine years, and find it the best of all dressmaking journals."—M. M.

A KNITTED CROSSOVER FOR AN OLD LADY.

THIS crossover is rather a large size. It will require 5oz of Fleming Reid and Co.'s 5 ply Greenock fingering, two pins, No. 8, and a bone crochet hook, No. 12.

It is a useful thing for the garden, or to wear under a light mantle on chilly days.

Cast on 13 stitches.

1st and every following alternate row.—Purl.

2nd row.—Increase (by knitting twice in one stitch), knit 1, make 1, decrease 2 (by working slip 1, knit 2 together, draw the slipped stitch over), make 1, knit 3, make 1, decrease 2, make 1, knit 1, increase.

4th row.—Increase, knit 5, make 1, decrease 2, make 1, knit 5, increase.

6th row.—Increase, knit 3, * make 1, decrease 2, make 1, knit 3, repeat from * until 1 stitch remains; increase in it.

8th row.—Increase, knit 1, * make 1, decrease 2, make 1, knit 3, repeat from * until 5 stitches remain; make 1, decrease 2, make 1, knit 1, increase.

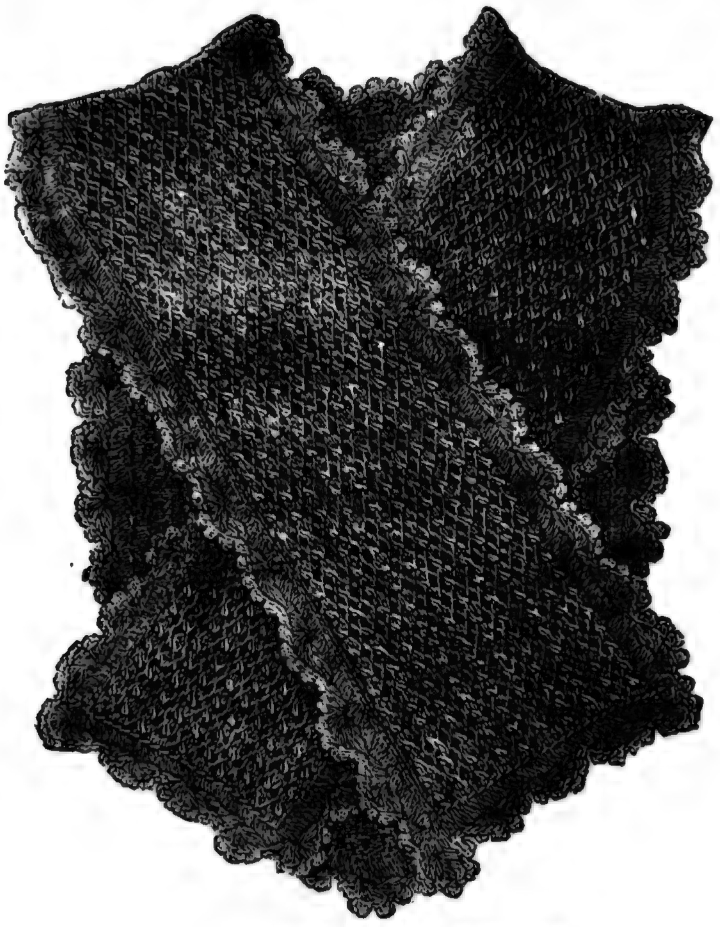


FIG. 1.—OLD LADY'S CROSSOVER.

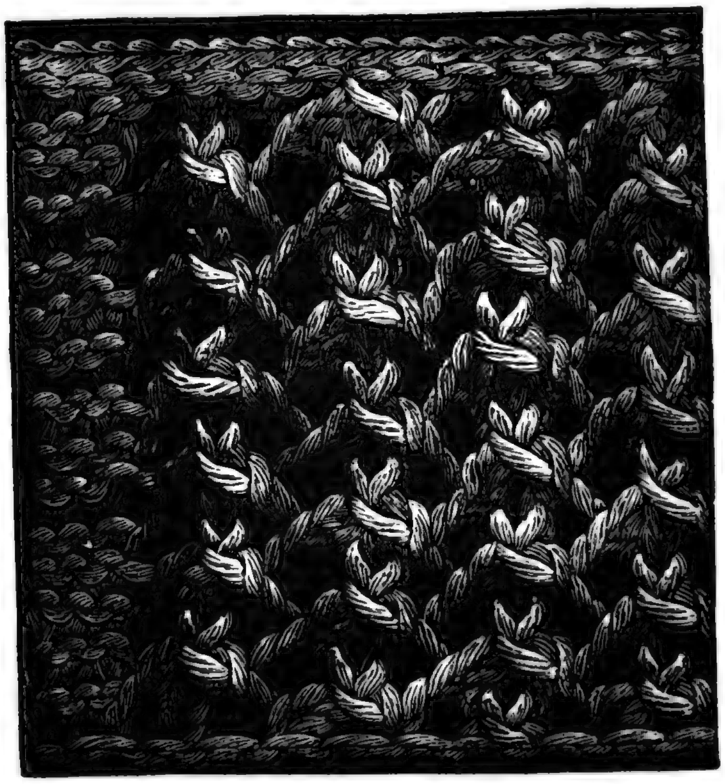


FIG. 2.—DETAIL OF CROSSOVER.

10th row.—Increase, knit 5, * make 1, decrease 2, make 1, knit 3, repeat from * until 3 stitches remain; knit 2, increase.

Repeat from the 6th row six times. There will then be 59 stitches on.

48th row.—Knit 4, * make 1, decrease 2, make 1, knit 3, repeat from * eight times, knit 1.

50th row.—Knit 1, * make 1, decrease 2, make 1, knit 3, repeat from * eight times, make 1, decrease 2, make 1, knit 1.

Repeat from the 48th row fifteen times.

For the shoulder work.—Knit 4, * make 1, decrease 2, make 1, knit 3, repeat from * twice, knit 1, cast off 13, knit 3, * make 1, decrease 2, make 1, knit 3, repeat from * twice, knit 1.

Work in short rows on this set of 23 stitches.

1st row (as for every alternate row).—Purl.

2nd row.—Knit 2 together, knit 2, * make 1, knit 3, make 1, decrease 2, repeat from * twice, increase.

4th row.—Knit 2 together, knit 2, * make 1, decrease 2, make 1, knit 3, repeat from * twice, increase.

6th row.—Knit 2 together, knit 1, * make 1, knit 3, make 1, decrease 2, repeat from * twice, knit 1, increase.

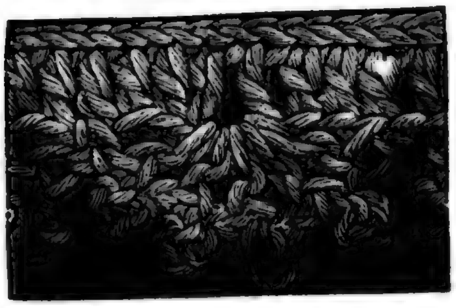


FIG. 3.—LACE FOR CROSSOVER.

8th row.—Knit 2 together, knit 1, * make 1, decrease 2, make 1, knit 3, repeat from * twice, knit 1, increase.

10th row.—Knit 2 together, knit 3, * make 1, decrease 2 make 1, knit 3 repeat from * once, make 1 decrease 2, make 1, decrease 2, make 1, knit 2, increase.

12th row.—Increase, * make 1, decrease 2, make 1, knit 3, repeat from * twice, make 1, decrease 2, make 1, increase.

14th row.—Increase, knit 1, * make 1, knit 3, make 1, decrease 2, repeat from * twice, knit 4, increase.

16th row.—Increase, * knit 3, make 1, decrease 2, make 1, repeat from * three times, knit 1, increase.

18th row.—Increase, knit 1, * make 1, decrease 2, make 1, knit 3, repeat from * three times, knit 2, increase.

20th row.—Increase, knit 2, * make 1, knit 3, make 1, decrease 2, repeat from * three times, knit 3, increase.

22nd row.—Knit 5, * make 1, decrease 2, make 1, knit 3, repeat from * three times, make 1, decrease 2, make 1, knit 1.

24th row.—Knit 2, * make 1, decrease 2, make 1, knit 3, repeat from * four times, knit 1.

Repeat from the 22nd row thirty times. Purl back and cast off.

For the second front on the remaining 23 stitches on the shoulder, beginning on the wrong side of the work, knit—

1st row (as usual).—Purl.

2nd row.—Increase, * make 1, decrease 2, make 1, knit 3, repeat from * twice, make 1, knit 2 together, knit 2 together.

4th row.—Increase, knit 4, * make 1, decrease 2, make 1, knit 3, repeat from * once, make 1, decrease 2, make 1, knit 1, knit 2 together.

6th row.—Increase, knit 2, * make 1, decrease 2, make 1, knit 3, repeat from * twice, knit 2 together.

8th row.—Increase, * make 1, decrease 2, make 1, knit 3, repeat from * twice, make 1, knit 2 together, knit 2 together.

10th row.—Like 4th row.

12th row.—Increase, knit 2, * make 1, decrease 2, make 1, knit 3, repeat from * twice, knit 1, increase.

14th row.—Increase, * make 1, decrease 2, make 1, knit 3, repeat from * twice, make 1, decrease 2, make 1, knit 2, increase.

16th row.—Increase, knit 4, * make 1, decrease 2, make 1, knit 3, repeat from * twice, make 1, decrease 2, make 1, increase.

18th row.—Increase, knit 2, * make 1, decrease 2, make 1, knit 3, repeat from * three times, knit 1, increase.

20th row.—Increase, * make 1, decrease 2, make 1, knit 3, repeat from * three times, make 1, decrease 2, make 1, knit 2, increase.

Work the 22nd, 23rd, 24th, and 25th rows as detailed for the other front of the crossover thirty-one times, then cast off.

Round the edge work a simple crochet lace as illustrated on this page (Fig. 3). Begin by working a row of treble stitches all round the crossover.

2nd row.—1 treble between 2 treble of the 1st row, * 5 chain, 1 single into the first of the 5 chain, 1 treble into the same space with the last treble, repeat from * three times, miss 4 treble, 1 single between the next 2 treble, miss 4 treble, and repeat from the beginning of the row. This finishes the work.

For fastenings put buttons at the end of one front, and pass these through the knitting of the corresponding part of the crossover, or sew on ribbons and leave ends to tie.

HOW TO CLEAN MARBLE.—Mix whitening and chloride of soda into a paste, then lay this on the stains for three hours. Wash off with Sunlight soap and plenty of water. If necessary repeat the operation.

"I find "Myra's" a very useful journal, also very elegant."—S. B.

Rip and the Serious Son.

A STORY FOR THE CHILDREN.

RIP is the fairy who makes children play all sorts of pranks at most unreasonable times. He doesn't trouble himself about wild and freakish boys and girls; but he lies in wait for the quiet and serious ones, and never lets them alone until he induces them to act in a frivolous and undignified manner. That was why he set his naughty heart on making the Serious Son disgrace himself when in company with his elders.

This boy's father was rather pleased with his elderly ways, and always spoke of him as "My Serious Son"; but other people were inclined to consider him a serious nuisance. He always hung on to his father, and his father's friends often found it very inconvenient.

One day it happened that two middle-aged gentlemen came to see his father, and were sitting with him in his study smoking and talking quite happily, because they imagined they were going to be lucky enough to have him all to themselves for once, when suddenly, to their great disappointment, the Serious Son came in, shook hands with them both very gravely, and then planted himself on a stool beside his father's chair. Rip came in with him and took a seat on the stool too, but no one noticed him.

"I hope I am not interrupting you?" said the Serious Son, and the two middle-aged gentlemen grinned uneasily, but his father answered at once.

"No, no; of course not, my boy. It is a good sign of young people to prefer the society of the old and wise. You were saying?——"

He looked at the friend who had been speaking when the Serious Son came into the room, but this gentleman hesitated, and did not seem inclined to continue, for he had been giving his opinion on a subject which he did not consider suitable for children.

"Why don't you encourage him?" whispered Rip to the Serious Son, who immediately exclaimed, as much to his own surprise as to that of his father and his father's friends, "Buck up, old chap! Don' be shy."

"Excellent!" said Rip. "That's the way to talk to them. The man with the eye-glass is looking at you in a most impertinent manner. Why don't you make a face at him?"

Instantly the Serious Son made a face, and a very rude one it was; but luckily his father didn't see.

"By Jove!" exclaimed the gentleman with the eye-glass, turning very red, and spluttering with rage. "It seems to me it's time to go home."

Rip whispered again, and the Serious Son did what Old Man Kangaroo is doing to Dog Dingo in a picture in "The Just So Stories," but still his father did not see him, because he was so busy staring at the gentleman, and wondering what ailed him.

"Don't excite yourself," said the Serious Son. "It would be a pity to go home just as we're all beginning to be really interesting. Let's try which of us can look most like a turkey-cock."

"You are forgetting yourself, my boy," said the Serious Son's father, feeling greatly shocked.

"Not a bit of it," said the Serious Son. "I'm remembering everything. I daresay now you think I've forgotten how to stand on my head, but if you do you're quite mistaken. Please observe me."

In a moment he had reversed himself (did you ever do that?) and, with his head and hands on the ground, planted the soles of his feet very low down on the waistcoat of the gentleman with the eye-glass.

"You—you—you young Scaramouch!" roared the gentleman, and he was so angry that it was with the greatest difficulty he got out the long word.

Immediately the Serious Son was right end uppermost again, to the general astonishment.

"You shouldn't use bad language," he said, "looking at the gentleman reproachfully, "it's setting a bad example to a well-behaved little boy like me. Let me beg of you to keep cool. You look as if you were going to say something worse, and if you did the consequences might be even more serious than I am. As it is, you've shocked my father so badly that I expect we shall have to send for the doctor."

The gentleman with the eye-glass was almost choking by this time, and the other one made a grab at him to loosen his collar. He was afraid of apoplexy. As for the Serious Son's father, he was long past speech; but he was, nevertheless, doing his best to recover the lost power.

"Go on," whispered Rip. "You're doing beautifully. Cut another caper."

The Serious Son felt in his pocket for something to help him, and found a piece of cobbler's wax. Someone must have given it to him, for it was stuff not at all in his own line. Perhaps Rip himself had put it there ready for use. Anyway, there it was. The Serious Son drew it out and dropped it on the seat of the armchair into which the other gentleman was forcing the one with the eye-glass. Then he dodged under his father's hand and bolted from the study.

The three grown-ups thought there was going to be peace, and they were so thankful they did not even care to make a remark about the dreadful things that had just happened; but five minutes later someone pounded at the door and cried "Fire! Fire!" Then they sprang to their feet—at least, two of them did.

They were not long in finding out that there was no fire except what was burning in the grate, and when it became clear that nothing short of an operation (on his clothes) would free the gentleman with the eye-glass from his chair they had not the least doubt why the alarm had been given, or by whom. The only thing they didn't know was that Rip had suggested it, and their ignorance of this made matters all the worse for the Serious Son.

"Do you happen to have a long, thin cane with a good spring in it?" asked the gentleman with the eye-glass of the Serious Son's father; "because if you haven't I can lend you one."

And the Serious Son's father thanked him heartily.

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Correspondence

RULES.

1. To be answered in the next number, letters must reach us not later than the 25th of the month.

2. Queries (except on "Dress" and "Health and Personal Attention") must be accompanied by sixpence and a stamped addressed envelope. No notice will be taken if sent without.

3. In urgent cases, or if crowded out, all "Dress" answers will be sent by post, for which no charge will be made. No postal reply can be sent unless a stamped and addressed envelope be enclosed.

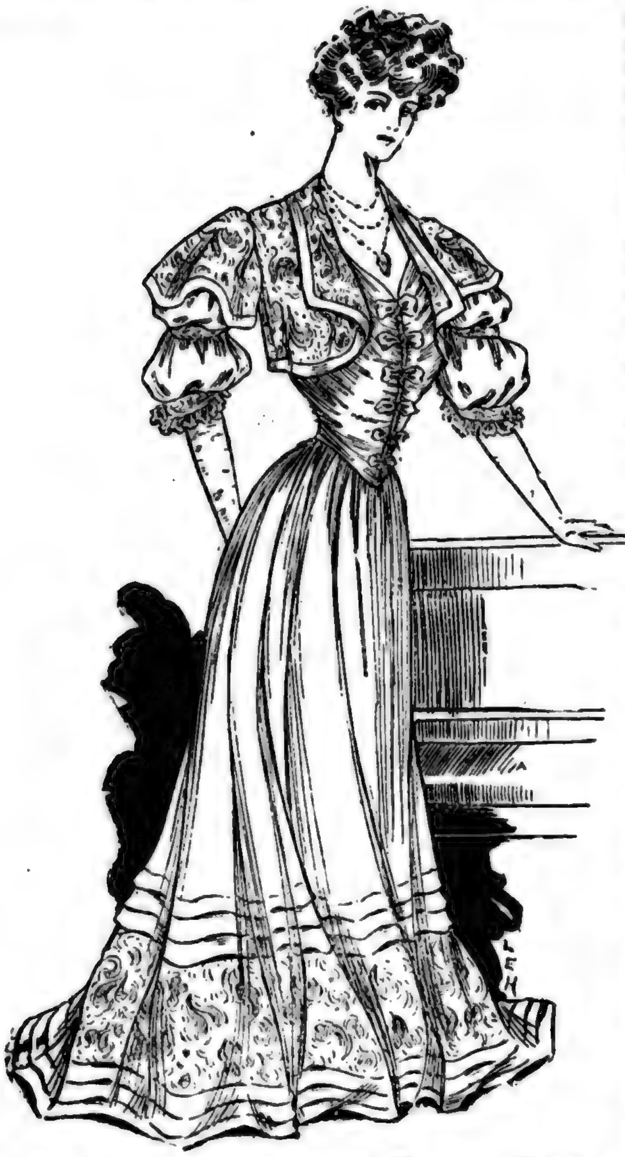
4. Queries to be answered by post must be limited to three.

5. It is absolutely necessary that every letter should contain real name and full address. The space for correspondence is so limited that a large number of answers have to be sent by post. This is especially the case with "Dress," which requires prompt and often private replies. Only questions of general interest are answered on this page.

DRESS AND HAIR-DRESSING.

Letters to be addressed to Madame Myra, "Myra's Journal" Office, 10 and 11, Fetter Lane, E.C.

Gauche.—(1) I am sorry, but I know of no efficacious treatment to renovate and remove dust from a black crinoline hat. The usual hat polishes are for straw, and would clog the open texture of crinoline. Brushing or rubbing with a velvet pad (the best way) has no effect if the dust and greyness are, so to speak, *ingrained*. Why not drape the hat with tucked black chiffon? The late sales were full of such remnants, but the price now of half a yard of tucked black chiffon would not be ruinous; you could buy ordinary chiffon and tuck it yourself. This would not appreciably add to the weight, and it would be worth while taking the slight trouble (a few stitches will hold the chiffon in place) as you like the shape so much. (2) For the fur stole go to Messrs. Samuel Lewis (the Holborn Silk Market, Holborn Bars, E.C.), but wait till the end of the month if you can (you do not state when you leave England), because the autumn and winter stocks in London shops are not as a rule complete till October—something new and attractive comes in every day.



No. 5551. An Adaptable Tea or Dinner Gown.

For Description see Pages 36 to 42.

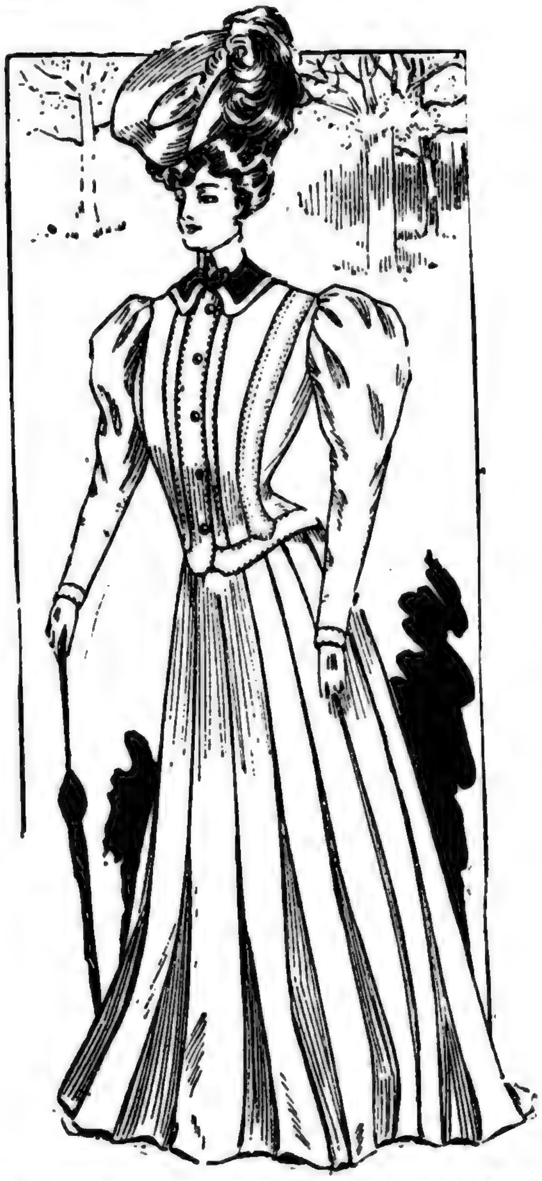
Price of Paper Patterns, Skirt, Foundation Skirt, or Bodice, each 6½d., post free, of Madame Myra, *10 and 11, Fetter Lane, E.C.*

Daisy.—(1) From your sketch there is nothing more easy than to turn your blouse into an adaptable day or evening model. The black silk skirt seems to me a nice one, and is quite feasible for the purposes you name. Cut away the yoke and plastron and the lower sleeve. You can wear the bodice just as it is, after this removal, for the dinner. I am not sure (from your sketch) how far the fronts cross. In some models the point where the fronts meet is only a few inches above the waist. In that case a little triangular plastron will be a necessity—to fill the opening to some two inches above the bust line. This could be of white lace or gathered white silk muslin (on a flat white lining, of course), and you should put white frills to match under the black frill of your elbow-sleeve. Tack this little plastron to the right front of the blouse, and let the left front hook over it before the right front is crossed over to hook on the left. For day wear make a two-piece yoke and under-sleeves to match. The yoke should be tacked to a low under-slip, like that in the right top corner of page 9—this is the only safe way of keeping such a yoke in place. The yoke, of course, would hook on the left shoulder, and should have a band collar. For a yoke of this type (this one, however, has no collar) see No. 5524, which also gives an idea for the under-sleeve.

Longshanks.—(1) For a tall, leggy girl of that age, a pleated skirt looks well. Such a pattern would cost 1s. 0½d. I do not much care for the skirt gathered on a lining yoke, because that requires a formed, though slight, figure to look well. (2) For the coat, certainly have the military coat with strap modified to date—much like No. 5513, but *without* the spliced sleeve, which would only accentuate the extreme narrowness of the thin shoulders. For your girl the shoulder line ought to be rather short, and the sleeve mounted with big pleats. This gives width. Such a coat does well for school, &c., but, except in a very pale colour, cannot be used for "best" purposes. In white cloth, with green velvet facings to revers, collars, &c., it would look quite dressy enough for most purposes required by a girl of that age. (3) Horrockses' white Flannelette for her underwear by all means. Send for patterns to Mr. Christopher Williamson (Desk 10), 19, Edgware Road, W., who has an unrivalled stock of flannelettes of all prices.

Captive.—(1) You could not do better than copy the lovely tea-coat illustrated last month (No. 5418). These coats, with Empire sash, back and front cut full enough to flute well, are much to the fore. It would look charming in your embroidered muslin with pink silk hem and pink sash. (2) It is impossible to decide between the opaque and transparent tea or coffee coat. It depends on circumstances. If the coat is to be worn over a mere cache corset or under-slip bodice, then have the opaque coat by all means. But as an addition to a plain bodice the transparent coat is more in place. The coat No. 5551, merely put over a complete evening bodice, would be lovely in piece lace hemmed with plain silk.

Tug-of-War.—(1) Fruit will be worn on early autumn hats. I can well believe your grapes are in excellent condition, for artificial fruit certainly keeps better in boxes than do artificial flowers. I have recently seen some down-covered plums which were on a bonnet, I was told, some thirty-five years ago. They were in an incredible state of freshness. A wreath of grapes or cherries is pretty, and will look quite the right thing on a "mushroom" hat of black chip, besides being very durable. (2) You have enough cream voile for the skirt, No. 5524. (3) The handsomest cloaks and coats for the early autumn are of cream or champagne-coloured pastel cloth made in the style of the Empire coat, No. 5537. The skirt, however, need not be pleated. This coat would be a good model for your silk-and-wool black satin (of which you have quite enough), using your felled trimming as appliqués on the collar and cuffs of white or black satin—the effect would be more dressy on white.



No. 5552. Strapped Tailor Gown with Pleated Skirt.

For Description see Pages 36 to 42.

Price of Paper Patterns, Skirt, 1s. 0½d.; Coat, 6½d. post free, of Madame Myra, *10 and 11, Fetter Lane, E.C.*

COOKERY AND HOUSEHOLD MANAGEMENT.

Letters to be addressed to Mrs. Hope, "Myra's Journal" Office, 10 and 11, Fetter Lane, E.C.

For answers on this subject, see page 34.

EMPLOYMENTS FOR LADIES.

Letters to be addressed to Miss Winifred Jones, "Myra's Journal" Office, 10 and 11, Fetter Lane, E.C.

For answers on this subject, see page 31.

Beckenham, Kent.—"I have been a subscriber for seventeen years and think that your fashions are the best."—K. N.

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The Mene towel to my mind is the best placed on the market I would prefer them to any other

ARE SUPERIOR TO ALL OTHERS FOR

Cleanliness, Economy & Comfort.

May be obtained from all Underclothing Houses and Chemists.

2 Doz. No. 1 at 1/-; 1 Doz. No. 2 at 1/-; 1 Doz. No. 3 at 1/6.
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A FREE SAMPLE to any lady mentioning "Myra's Journal."

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ZOBEIDE REDUCING CORSELETTE (REGISTERED).

This lightly-boned and elegant garment is specially designed for an over-full waist and bust. Safe, sure, and speedy. Price **£1 1s. 6d. THE ZOBEIDE REDUCING PASTE,** price **5s. 6d.** A client writes:—"It is doing wonders for me. My waist is 3 inches less." From **Mrs. Maine, 8, Hanover Street, Hanover Square, London, W.**

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AS USED IN THE ROYAL
HOUSEHOLD, STABLES, AND KENNELS.
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FLUID, POWDER, SOAP.

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The knowledge contained in this book is of **Priceless Value to Every Married Lady,** and has been the means of brightening the lives of thousands. It contains a large amount of valuable information. All will profit by reading it, as the knowledge gained is priceless, and cannot but do good. Sent in sealed envelope for two stamps.

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Depot for ***DR. PATERSON'S FEMALE PILLS for Anæmia, Hysteria, Weakness, &c.***

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There is Nothing to Equal Them.

The oldest & only Reliable Remedy.

Will quickly correct all irregularities, remove all obstructions, and relieve all distressing symptoms.

Immediately any irregularity occurs take Towle's Pills. The World knows no such preparation for Ladies as this invaluable specific, justly called

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No other female medicine in the world has received such widespread and unqualified endorsement.

In Boxes, 1s. 1½d., 2s. 9d., and 4s. 6d. (the 2s. 9d. boxes contain three times quantity of 1s. 1½d. size). Of all Chemists or Post Free for P.O. 1s. 3d., 2s. 10d., or 4s. 7d. from Sole Proprietors, E. T. TOWLE & CO., Ltd., Manufacturing Chemists, NOTTINGHAM.

Beauty.

ICILMA FLUOR CREAM is the safe cream for those that dread down or superfluous hair. Cleanses, cools, and makes the skin white, transparent, healthy, and soft as velvet. Invaluable for insect bites. **Price 1s.** Send 2d. stamps. for samples.

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WIDOW WELCH'S PILLS

Have a reputation of one hundred years, and have proved a boon and blessing to millions of sufferers, and are highly recommended and often prescribed by the Medical Profession when this description of medicine is required.

Price 1s. 1½d. and 2s. 9d. Great saving by having the larger size. Of all Chemists or by post 1s. 2d. and 2s. 10d.

Note Kearsley's White Wrapper. *Sold in the Colonies.*

Sole Makers: C. and G. KEARSLEY, 42, Waterloo Road, London, S.E. (Late of 17, North Street, Westminster.)

For more than 20 Years

Dr. Davis's Famous Pills

Have been universally admitted to be

A BOON TO WOMANKIND.

They are the best known remedy for Anæmia, Giddiness, Fulness and Swelling after Meals, Loss of Appetite, Hysteria, Palpitation of the Heart, Debility, Depression, Weakness, and all Female Ailments.

Boxes 9½d., 1/1½, 2/9, 4/6, and 11/-

May be had from Chemists and Patent Medicine Vendors everywhere, or from the Proprietors.

Dr. Davis's little book for MARRIED WOMEN (most invaluable) sent free on receipt of a stamped addressed envelope.

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of **Every Description.** Prompt and fair payments made for any parcel sent to **Mrs. J. STAINFIELD, 80, Wells Street, Camberwell, S.E. Ladies waited on.** Est. 20 years. References given.

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Send to the well-known London Manufacturing Dentists, Messrs. M. J. BROWNING, who give the very best value; if forwarded by post utmost value per return, or offer made. 133, Oxford St. (opp. Berners St.), London, W. *Est. 100 Years.*

HAIR DESTROYER.

JAMES'S DEPILATORY instantly REMOVES SUPERFLUOUS HAIRS from the Face, Neck, or Arms, without injury to the Skin. Of all Chemists, or sent with directions for use, free from observation, on receipt of postal order for 1/3, 2/3, and 2/9.

Mrs. C. JAMES, 268, Caledonian Road, London, N.

IMPROVE YOUR HEALTH AND FIGURE

by reducing Superfluous Fat by means of Dr. RITTER'S Specific for

☞ OBESITY

Not a secret quack Nostrum. Composed of purified and concentrated Extract of Fuci-Vesicolusus and Marienbad Salts. Made in tiny Tasteless Capsules. Neither constipating nor relaxing; never disagree. Price 2/6 per bottle, or 5 bottles, post free, 10/6. Read extracts from Press Notices, given after full trial.

☞ "Contains no injurious ingredients."—*Health.*
☞ "May be taken quite safely."—"Myrene" in *The Lady.*
☞ "Absolutely harmless."—*The Gentlewoman.*

Only of the Sole Agent—
Dr. O. E. HORN, Boscombe Park, Bournemouth.

GREY HAIR can now be restored to its natural colour without dyes or stains.—Write for terms, &c., **O. E. HORN, D.Sc., Boscombe Park, Bournemouth.**

BOOK FOR WIVES.

This book contains specially important information and advice which should be read by every married woman. It is immensely popular and most reliable. Post free for one stamp.—M. J. HADDON & CO., 1, Camden Street, Islington, London, N. (opposite Agricultural Hall).

DUMAS' PARIS PILLS.

The only establishment in England for the sale of these world-known Pills for FEMALE AILMENTS.

Price 4s. 6d. and 11s. per box. Particulars and testimonials free.

A. DUMAS,
217, Graham Road, London, N.E.
(Mention this paper.)

BOOK FOR LADIES.

The information contained in this book ought to be known by every married woman, and it will not harm the unmarried to read. No book is written which goes so thoroughly into matters relating to married women. Some may think too much is told. Such can scarcely be the case, for knowledge is power and the means of attaining happiness. The book can be had in envelope from Dr. T. R. ALLINSON, 619 Room, 4, Spanish Place, Manchester Sq., London, W., in return for a Postal Order for 1s. 2d.

When ordering Articles Advertised,
Please mention "Myra's Journal."

LUXURIANT HAIR.

Long flowing Eyelashes, Eyebrows, &c., are QUICKLY PRODUCED by using JAMES'S HERBAL POMADE. It is invaluable for the production of Whiskers, Beard, and Moustachios; it causes the Hair to grow on Bald Places and Scanty Partings. Of all Chemists, or a box (with directions) sent, free from observation, on receipt of postal order for 1/3, 2/2, and 2/9.

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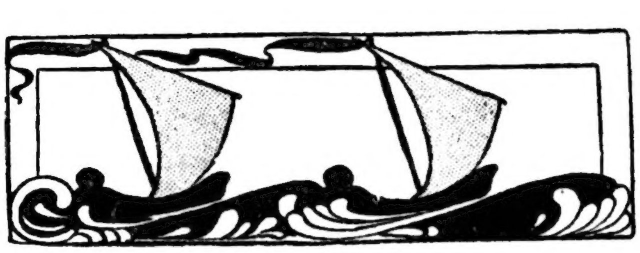
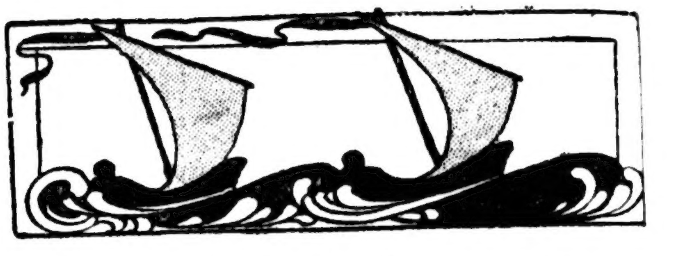


Health and Personal Attention.



All Letters to be addressed to "Mistress Anne Page, Myra's Journal" Office, 10 and 11, Fetter Lane, E.C.

Fiancee.—You can keep your teeth pearly white and your breath deliciously perfumed by the daily use of "Fragrant Floriline," which you can get at any chemist's.

Lady Mollie.—They often say that if a thing is cheap people fancy it is not good, but I assure you the tail of hair 22in long which you can get from the Universal Hair Manufacturing Co., 84, Foxberry Road, Brockley, London, S.E., for 7s. 6d. to exactly match your own hair if you send a pattern of this, is of such pure hair that it is well worth double what our readers are charged for it. And the Lady Manager is so courteous, and takes such pains about the matching, so my correspondents who have been to the above address tell me.

White Eye.—It is a curious thing, but quite true, as you say, that dark eyebrows and lashes make the eyes look darker and much larger. A perfectly safe dye that you can easily apply yourself if you will get a new and very small toothbrush, is the "Eyebrow and Eyelash Dye" which Mr. Mason, 25, Bank Plain, Norwich, sends for 2s. 6d. The case contains two little brushes, but you can keep these for the lashes, as I find that the toothbrush dodge is the best for the brows, and that you can better preserve the delicate arches with this. Tip:—Only take a very few drops of the solution on the brush at a time, and take these carefully along the hairs only, as you do not want to dye the skin as well.

Bianca.—Tender feet are soothed and the swelling at the ankles speedily reduced by bathing with "Beetham's Anodyne Cooling Lotion," which your chemist can get you for 1s. 1½d., or which you can have direct from the makers, M. Beetham and Son, chemists, Cheltenham, for the same price.

Schoolmistress.—As a really reliable disinfectant I think you will find it hard to beat "Jeye's," and I can confidently recommend you to make free use of this, especially during the summer term. It is quite inexpensive, and all chemists supply it.

Ivy.—Your hair is certainly in a sad way, and I wish you had written to me when you saw the first sign of greyness. Still, you are young yet, and we must work to get the colour back again. So, shampoo in this way: Beat up the yolks of two eggs with a teaspoonful of water, and rub all this mixture with a bit of flannel well into the skin of your head. Then wash head and hair in hot water with a liberal lather of "Mason's Sulphur Soap" (1s. 1d. from Mason, 25, Bank Plain, Norwich), and rinse all this lather out again with two or more waters. Dry with warmed towels. From the same Mr. Mason get a jar of his "Petrolate of Sulphur" (2s. 6d.), and a bottle of "Jaborandi Hair Tonic" (3s. 6d.), and if you use these alternately on ninety consecutive days without missing any except the one day a month on which you should give your head a shampoo as above, you will, at the end of that time see a great improvement.

Lady Doreen.—The "Beauty Cream" sold for 4s. 6d. by Madame Cross, 184 and 186, Regent Street, London, W., is one you can thoroughly depend upon, not only to immediately give you a lovely complexion, but to really improve the skin, and that without any fear of inducing a growth of superfluous hair.

Ivy No. 2.—From the miserable state of your hair I can see that your nervous system is sadly wanting in tone, and you should take a course of the "Zobeide Tonic Nerve Elixir" which Mrs. Maine, 8, Hanover Street, Hanover Square, London, W., sends post free for 3s. For the cure of your rheumatism you should have "Pine Brine Baths," and the way to get these without going abroad is to add "Zobeide Pine Brine Crystals" (1s. 9d. a bottle from the same Mrs. Maine) to your bath-water. I hope you will soon have happier news to send me.

Ruth.—To make your eyes clear and bright, so that they will sparkle when you speak, you should wash them night and morning with a few drops of the "Ganesh Strengthening Drops for the Eyes," which are sold for 3s. 6d. a bottle by Mrs. Adair, 90, New Bond Street, London, W. This method is quite a "safe" one.

La Contessa.—Thank you for so courteously telling me that the treatment I advised for the improvement of your hair has done it so much good that you now want me to suggest the best way of improving your complexion, and in the first place, as the water in your district is so hard, I advise you to soften each toilet basinful of it that you use for your ablutions with a pinch of the "Hard Water Softener" that Mr. Mason, 25, Bank Plain, Norwich, sends for 1s. 2d. a case. You should begin your complexion treatment always overnight, and in two quarts of warm water so softened you should put to soak one of the "Special Toilet Sachets for those whose Complexions are too Red" (3s. 6d. a box from the above Mr. Mason), while you massage your face and neck with his delightful "Crême Suprême," which is 2s. 9d. You will see the right way to do this massage in his well-illustrated book on "Face Massage," which he kindly sends gratis to any of my readers who ask for it. When you have stroked and patted the crême in for about five minutes, wipe off all surplus with a very soft towel, and you will be astonished at the amount of real dirt that it has brought away from your pores. Then rinse your face in the Sachet water (after squeezing all the remaining goodness out of the soaked sachet), using your hands instead of a toilet glove, and go on rinsing for five minutes. Wipe your face then by dabbing it with a clean soft towel, and finally spray with "Dr. Anna Kingsford's Milk of Aromatic Herbs," of which Mr. Mason sends a half-pint for 2s. 6d. In the morning put another sachet to soak while you are having your bath, and then treat your face in exactly the same way, with the exception of the use of the crême and the massage manipulations. Your complexion will become fine, and of creamy whiteness, your facial muscles will become firm and young, and all wrinkles will be kept at bay. Try this treatment for three months regularly every day, and then report to me, please.

Beth.—A really excellent Face Powder that will not harm the most sensitive skin is "Woolley's Sanitary Rose Powder," which you can obtain from your own chemist for 6d. a box. During the summer you should not only keep your face cool with this, but well dust it into your arm-pits and between your toes. It will materially add to your comfort, I assure you.

Yram.—When you go in so hot and flushed, never wash your face with water, but with "Lait Larola," a delightfully soothing complexion milk that will whiten your skin instead of causing it to become pimpled as the water seems to do. Larola is sold by all chemists for 1s. a bottle.

Enforced Economy.—You will find that the wear of the "H.S." corsets is most economical. I speak of them from experience, and I find that they keep their shape whatever one does, whether one stoops over one's writing, or rows, or plays tennis or croquet. The figure is kept so trim by them, and yet they are most comfortable. Prices begin at 2s. 11d., but I advise you to write for a sample pair at 5s. 11d. or 8s. 11d. to H. Sherwood and Co., Ltd., Department C., 12, London Wall, London, E.C., of course saying you are one of my readers. I know you will be more than satisfied with your bargain.

A Martyr.—That "port-wine stain" is a birthmark which you can have entirely removed by Mrs. Earle, at 92, Bold Street, Liverpool, or by her daughter, Miss Marie Earle, at 30, King Street, Manchester, if that is any nearer or more convenient. Both these ladies are hospital trained, and what they do for you will be so cleverly done that your face will become as fresh and fair as you crave for it to be, and you will forget the long martyrdom you have endured in consequence of this life-long blemish. Make an appointment with Mrs. Earle without delay.

Auntie May.—You can fatten and whiten your neck by the nightly use of the "Perfection Marrow Cream," sold for 4s. a jar by Mrs. Earle, 92, Bold Street, Liverpool, and if you will treat yourself to the "Perfection Throat Band" (21s. from the same Mrs. Earle), you can save your neck and chin from ever getting old-looking again. The Band is to be worn while you sleep. To strengthen yourself eat "Creamy Plasmon Oats" porridge, with "Plasmon Whipped Cream," and "Glebe Golden Syrup" (you can get the right sort of "Plasmon" from which to get the whipped cream, and the newest whisk to whip it with for 1s. 3d. post free from "Plasmon," Farringdon Street, London, E.C., by saying you are a reader of Myra's Journal, but the "Plasmon Oats," and the "Syrup" at your grocer's); then drink Epps's cocoa, which is so nutritious, instead of tea or coffee, which have no value as foods, being merely stimulants.

Short and Stout.—I am afraid that as you are twenty-five years of age I cannot tell you how to become taller, but when you are not so stout you will look taller, of course. So while you are at the seaside take a course of swimming lessons, and swim conscientiously for a given time every day. This is a capital exercise for reducing stoutness below the waist. Take a course of "Dr. Ritter's Specific for Obesity" (2s. 6d. for a box of the tiny tasteless capsules from Dr. O. E. Horn, Boscombe Park, Bournemouth), and you will soon find yourself becoming slimmer all over. You can make yourself look taller at once by dressing your hair high on your head with the "Coronet Plait." If you have not enough hair of your own to do this, get from The Universal Hair Manufacturing Co., 84, Foxbury Road, Brockley, London, S.E., one of their 22-inch tails of hair, which they will send you for 7s. 6d. if you say you are a reader of Myra's Journal, and it will be of the purest hair, exactly to match your own, if you enclose a pattern of this with your order. With this tail you can make a lovely plait or coil that will greatly enhance the beauty of your personal appearance.

Alma.—To increase the size of your bust, eat the foods I have suggested to "Auntie May" and others of their kind, but do not eat butcher's meat. For outward application use Mason's "Fatima Lotion" (5s. from Mr. Mason, 25, Bank Plain, Norwich) and his "Crême Suprême" (2s. 9d.) on alternate nights for six weeks, and you will at the end of that time see a wonderful improvement. Exercises that will be of use to you are such as the following:—(1) Swing the arms backwards in circles, keeping your chest arched, and your chin well in. (2) Bring the arms forward in front and let the hands touch each other in a straight line in front of your bust, then throw them widely apart backwards until the backs of the hands touch each other. This will take some practising before you can accomplish it without moving your head, or any other part of your body. (3) Heels together so as to enable you to make a straight line of yourself so to speak, hold your head well up, arch your chest, let your arms lie easily by your sides. Then slowly raise your arms straight up until the backs of your hands meet above your head. But before you begin these exercises practise deep nasal breathing before an open window for five minutes or so.

Isobel.—To make your hair wave easily, you must first cure your scalp of its unnatural greasiness, and to do this you should use the contents of a 4s. 6d. case of "Mason's Parma Preparations" which you can only obtain from Mr. Mason, 25, Bank Plain, Norwich.

"The blouse pattern has turned out a great success, and Mrs. F. has managed to make herself an extremely pretty and well-fitting blouse from it."

DRESSMAKERS.

DRESSMAKERS' COUPON.
SEPTEMBER, 1905.

The Name and Address of any Dressmaker will be inserted free in this column provided the advertiser furnishes us with a Coupon for each announcement *each month*, and she states under which column she wishes her name to appear. *Please write distinctly.*

LATEST TIME FOR ADVERTISEMENTS 5th OF EACH MONTH.

DRESSMAKING AT LADIES' HOUSES—

Miss L. C. Andrews, 31, Conewood Street, Highbury, N.
Miss Auton, 54, Beresford Street, Camberwell, S.E.
Miss E. Baker, 4, Strode Road, Forest Gate, Essex.
Miss Bates, 70, Grosvenor Road, South Belgravia, S.W.
Miss Beard, 120, Alderbrook Road, Balham, S.W.
Miss Beard, 75, Lessingham Avenue, Upper Tooting, S.W.
Miss A. Benbow, 481, Green Lanes, Small Heath, Birmingham.
Miss Bew, 42, Cowick Road, Upper Tooting, S.W.
Miss Carey, 25, Clarendon Square, N.W.
Madame Carey, 40, New Kent Road, S.E.
Mrs. Chapman, 41, Paulton's Square, Chelsea.
Miss L. Cochrane, 16, Blenheim Avenue, Clarendon Road, Manchester.
The Misses Cook, Little West Street, Reigate, Surrey.
Miss Cooper, 5, Richmond Place, Lillie Bridge, S.W.
Miss Corbett, 47, Woodfield Road, Birmingham.
Miss Cotta, 232, Portnall Road, Maida Hill, W.
Miss Coward, 82, Camden Road, N.W.
Miss Dodds, 7, Gorringe Park Parade, Tooting Junction, Mitcham, S.W.
Mrs. R. Dolling, 40, Shirland Road, Paddington.
Mrs. and Miss Drake, 34, Blomfield Street, Royal Oak, W.
Miss Foster, 10, Kilravock Street, Queen's Park, W.
Mademoiselle Gascoin, 113, Cambridge Road, Kilburn.
Mrs. Goddard, 37, Turnville Road, West Kensington, W.
Miss Grabame, 1, Argyle Street, Argyle Square, W.C.
Mrs. Harlow, 187, Saltram Terrace, West Kilburn.
Miss Harper, 72, Stanstead Road, Forest Hill, S.E.
Miss Hutley, East End, Paglesham, near Rochford, Essex.
The Misses Jones, 32, High Street, Menai Bridge.
Madame Laine, 172, Adrian Terrace, Redcliff Square, W.
Miss Last, 74, Sackville Road, Hove, Sussex.
Mrs. Laville, 3, Breck Place, Breck Road, Liverpool.
Miss Laybourn, 57, Eccleston Square Mews, Warwick St., Pimlico, S.W.
Madame Lenor, 57, Dulwich Road, S.E.
Mrs. A. Macauley, 9, Eustace Road, Fulham, S.W.
Miss M. Mansell, 94, Woodland Road, Upper Norwood.
Miss R. Newton, 42, Rawlings Street, Cadogan Square, S.W.
Miss Palmer, 36, St. Lawrence Road, Brixton, S.W.
Miss Payne, 67, Eccleston Road, West Ealing.
Miss Pearl, 16, Bruce Road, South Norwood.
Mrs. and Miss Pink, 11, Pitt Street, Norwich, Norfolk.
Mrs. Robinson, 92, Calabria Road, Highbury, N.
Mrs. Roylance, 41, Tavistock Road, North Kensington, W.
Mrs. Sandwell, 429, Edgware Road, W.
Miss Saward, 78, Haverstock Hill, Hampstead, N.W.
Miss Simeon, 45, Westmoreland Road, Bayswater, W.
Miss Smith, 44, Thane Villas, Seven Sisters Road, Holloway, N.
Miss K. E. Sparkes, High Cottage, Denzil Road, Guildford.
Miss Snmmersell, 5, Palace Road, Upper Norwood, S.E.
Miss Ward, 45, Westbourne Park Villas, W.
Madame Warner, Newtown, Linford, near Leicester.
Miss C. Wild, 6, Frederich Crescent, North Brixton, London, S.W.
Miss E. Willson, 42, Seymour Place, Fulham Road, Kensington, S.W.

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Mrs. Ayres, 49, Thornhill Square, N.
Miss Bamford, 37, High Street, Eltham, Kent.
Mrs. Bennett, 190, North End Road, West Kensington.
Miss E. Bennett, 15, Wyndham Street, Marine Parade, Brighton.
Mrs. F. Betteridge, 116, Fernhead Road, Paddington.
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British Needlewomen's Assn., 118, Northumberland St., N'castle-on-Tyne.
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Miss S. Foy, 2, Sunnyhill Road, Streatham.
Madame Goodwin, 96, Oxford Road, Lowestoft.
Mrs. Hodges, 69, Cornwall Road, Handsworth, Birmingham.
Miss E. A. Holmes, 39, Effingham Road, St. Andrew's Park, Bristol.
Mrs. L. E. Howell, 314, Moseley Road, Birmingham.
Miss A. Ings, 15, Ellingham Road, Shepherd's Bush.
Miss Isaacs, 38, Pollokshaws Road, Glasgow.
Miss Jarrett, 4, Whitehouse Road, West Croydon.
Mdlle. Jeanne, 77, Claverton Street, S.W.
Mrs. E. Kenny, 3, Lower Kevin Street, Dublin.
Mrs. Lane, 31, Conyers Road, Streatham.
Miss Last, 74, Sackville Road, Hove. Sussex.
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Madame Emilée Montandon, 1, Devonshire Road, N.
Miss Moorman, Tivoli Gardens, Tivoli Road, Cheltenham.
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Miss B. Newton, 42, Rawlings Street, Cadogan Square, S.W.
Miss Owens, 3, Commercial Buildings, N.C.R.
Miss Page, 76, Middleton Road, Dalston.
Miss Parker, 9, Tytherton Road, Tufnell Park, N.
Madame Pearson, 38, Brooke Road, High Street, Stoke Newington, N.
Miss L. Pearson, 13, Kempson Road, Harwood Road, Fulham, S.W.
The Misses Percival, 24, Tower Street, King's Lynn, Norfolk.
Mrs. Phillips, 35, Salter's Road, Gosforth-on-Tyne.
Misses A. and A. Pinchback, 53, Guildford Road, Greenwich.
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Miss H. Price, 9, Beachcroft Avenue, Southall.
Madame Pugh, Gilwein, near Abergavenny, Mon.
Miss A. E. Rees, 240, High Road, Tottenham, N.
Madame Rene, 1, Denmark Terrace, New Brighton, Cheshire.
Madame Ritter, 27a, Sale Street, Cambridge Terrace, W.
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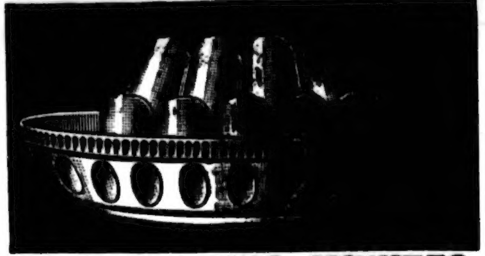

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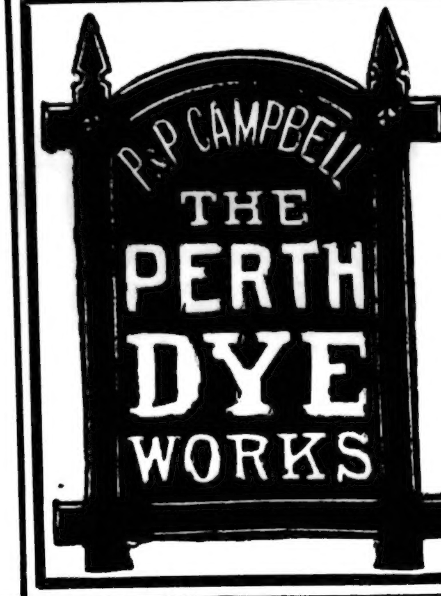

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Printed by Walbrook & Co., Ltd., 13, 14, and 15, Whitefriars Street, London, E.C., and Published by Beeton & Co., Ltd., 10 and 11, Fetter Lane, London, E.C.